VOL. VIII

PRĀCĪ-JYOTI

DIGEST OF INDOLOGICAL STUDIES

[YEARLY PUBLICATION]

इदमु त्यत् पुरुतमं पुरस्ताज् ज्योति :—ऋक् , IV. 51

'This ever-recurring **Light of the East**'

Editor

Gopikamohan Bhattacharya

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EDITORIAL

Since the revival of Prācī-Jyoti and the publication of Vol. VII in 1971 eminent orientalists of this country and abroad expressed their sense of joy and wished its continuation. We are now happy to present to the academic world the Vol. VIII, a result of our sustained effort for the last one year. In this volume we have adopted the same pattern of presenting the material. A major part of important Indological journals has been consulted and we hope the abstracts will be of help to scholars who are embarking on a course of serious Indological research. For their benefit we have included detailed contents, an exhaustive list of journals and Authors' Index. We propose to include a detailed Subject Index in the next volume. We hope that scholars will find it useful.

We must apologise to the subscribers for our inability to bring out this issue within the scheduled time. This was mainly due to the shortage of power supply in this area which has considerably reduced the usual working of the University Press. However Shri T. Phillip, Press Manager and his staff of the University Press tried their best to bring it out as early as possible for which they deserve our thanks. I must specially thank Dr. M. C. Chaudhury of the Department of Ancient Indian History for the keen interest he has taken in looking through proofs of a considerable portion of this issue. My thanks are due to my colleagues in the Faculty of Indic Studies, abstractors of articles and other esteemed correspondents for helping me in various ways for making this volume upto the standard of a Digest.

Dr. D.B. Sen has devoted much of his time and energy in preparing the press matter and looking through proofs. Thanks are also due to him for providing ungrudging assistance in this way to the editorial work.

Sh. B.R. Gupta and Sh. S.P. Goel of the Digest office deserve thanks for managing the office work and preparing the index and contents.

We are thankful to the Ministry of Education, Govt. of India and to Dr. R.K. Sharma of the Ministry for purchasing 50 copies each of all previous issues of the Digest and hope that in future also they will continue to subscribe the Digest.

Finally I am greatly indebted to our Vice-Chancellor Dr. S.K. Dutta for much encourgement.

G. Bhattacharya

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Journals Consulted for Abridgment

N.B. : *Journals utilised for abridgement for this issue.

AA	Artibus Asiae, Ascona (Switzerland)	English
AAn.	American Anthropologist, Washington	English
AArc.	Acta Archaeologica, Budapest	English
AAs.	Acta Asiatica, Tokya	Bi-lingual
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
*Adv.	Advent, Pondicherry	English
AE	Annee Epigraphique, Paris (France)	French
Afg.	Afghanistan, Kabul (Afghanistan)	English
AFIB	Anjomen e Farhang e Iran e Bastan, Tehran (Iran)	Bi-lingual
AFS	Asian and African Studies	English
AIS	Assam Information, Shillong	Hindi
*AJ	Antiquaries Journal, London	English
*AJA	American Journal of Archaeology	English
*AJP	Australian Journal of Philosophy	English
Alo.	Alocana, Delhi	Hindi
AM	Asia Major, London	English
Ami.	Amity, Bombay	English
An.	Anthropologist, Delhi	Bi-lingual
*Ane.	Anekant, Delhi	Hindi
*Ant.	Antiquity, Cambridge	Bi-lingual
*Anv.	Anvīikṣa, Jadavpur University, Calcutta	Bi-lingual
AO	Archiv Orientalni, Prague	Multi-lingual
*AOB	Acta Orientalia, Budapest	English
AOC	Acta Orientalia Copenhagen	English
*AORM	Annals of Oriental Research, Madras	Multi-lingual
*AP	Aryan Path, Bombay	English
APak.	Ancient Pakistan	English
APh.	Acta Philologica Scandinavia, Copenhagen	English
*APQ	American Philosophical Quarterly, Pennsylvania	Bi-lingual
*AQ	Art Quarterly, Michigen (U.S.A.)	English
AQG	Assam Quarterly, Gauhati	English
Ar. A	Arts Asiatique, Paris	English
ARB	Asiatic Research Bulletin, Seoul (South Korea)	English
Arc.	Archaeology, New York	English
Arc. J	Archaeological Journal, London	English
Arc. R	Archaeological Reports, London	English
Aryana	Aryana, Kabul (Afghanistan)	Persian

As. B	Asian Studies, Bombay	English
ASEA	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
*ASP	Asian Studies, Quezon City (Philippines)	English
As. R	Asian Review, London	English
AUJR	Agra University Journal of Research, Agra	Bi-lingual
*BAHA	Bulletin of Ancient History and Archaeology University of Saugar, Sagar	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondichery	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta	English
*BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	English
BASPR	Bulletin of the American School of Pre-Historic Research, Harvard	
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	English
BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavan, Surat	English
*BDAC	Bibliographa D' Archaeology Classica Rome	French
*BDCRI	Bulletin of the Deccan College Research Institute, Poona	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad	English
BEFEO	Bulletin de L'Ecole Francaise D'Extreme Orient, Paris (France)	French
Ber.	Berytus, Copenhagen	English
Bha.	Bharati, Varanasi	English
Bh. V	Bharatavarsh, Calcutta	Bengali
BIA	Bulletin of the Institute of Archaeology, London	English
BI (E) S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London	Multi-lingual
*BITC	Bulletin of the Institute of Traditional Culture, Madras	English
*BJ	Bhavan's Journal, Bombay	English
BJA	The British Journal of Aesthetics, London	English
BM	Burlington Magazine, London	English
*BMQ	British Museum Quarterly, London	English
BO	Bibliotheca Orientalis, Leiden	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras	Bi-lingual

BP	Bibliographie De La Philosophie, Paris (France)	Multi-lingual
BPP	Bengal Past and Present, Calcutta	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	English
BRA	Bulletin Vanhet Rijksmuseum, Amsterdam (Netherlands)	Dutch
*Br. V	Brahma Vidya, Adyar (Madras)	English
*BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta	English
BS	Bharatiya Sahitya, Agra	Hindi
BSEI	Bulletin De La Societe des Etudes Indochinoises, Saigon	French
BSL	Bulletin De La Societe de Linguistic De Paris, Paris	French
*BSOAS	Bulletin of the School of Oriental and African Studies, London	English
BT	Bulletin of Tibetology	English
BTLV	Bijdragen Tot Detaal Land-En Volkenkund, The Hague	Dutch
Bu.	Buddhist, Colombo (Ceylon)	English
*BV	Bharatiya Vidya, Bombay	English
CAJ	Central Asiatic Journal, The Hague (Netherlands)	Bi-lingual
CAR	Central Asian Review, London	English
CC	Chinese Culture, Taiwan, China	English
*CF	Cultural Forum, New Delhi	English
Cons.	Conspectus, New Delhi	English
CQ	China Quarterly, London	English
CR	Calcutta Review, Calcutta	English
CRB	Commentaar Van hugo de Groot op de Lex Romana Burgundio-num, Amesterdam (Netherlands)	Dutch
CSSH	Comparative Studies in Society and History, The Hague	English
CT	Ceylon Today, Colombo	English
CUAHS	Calcutta University Department of Ancient Indian History and Culture, Souvenir, Calcutta	English
*DI	Darshan International, Moradabad	English
DT	Darshanika, Traimasika, Faridkot	English
DUS	Dacca University Studies, Dacca	English
EA	Eastern Anthropoloigist, Lucknow	English
EACS	East Asian Culture Studies, Tokyo	English

*EI	Epigraphia Indica, Delhi	English
EO	Ethical Outlook, California	English
EPh.	Etudes Philosophiques, Paris	French
Et.	Ethics, Chicago	English
ETC	E.T.C. California (U.S.A.)	English
Eth.	Ethnos, Stockholm (Sweden)	English
EV	Epigraphika Vostoka, Moscow	Russian
*EW	East and West, Rome (Italy)	English
Exp.	Expedition, Philadelphia (U.S.A.)	English
FA	France-Asie-Asia, Tokyo	Bi-lingual
FL	Folklore, Calcutta	English
FMJ	Federation Museum Journal, Kuala Lampur (Malaysia)	English
GA	Gazette Des Beaux-Arts, Paris	Bi-lingual
Gav.	Gaveshana, Moradabad	Hindi
Gav. A	Gaveshana, Agra	Hindi
GCFI	Giornale Critico della Filosofia Italiana, Italian (Italy)	English
GK	Gengo Kenkyu, Tokyo	Bi-lingual
Hib.	Hibbert, London	English
*HGST	Hiraga Genna riet Son Temps, Paris	French
*Hind	Hindustani Traimasika, Allahabad	Hindi
HJAS	Harward Journal of Asiatic Studies Harward	English
*HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz Sbornik, Prague	Czech
HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
Hum.	Humanist, Ohio (U.S.A.)	English
*IA	Indian Antiquary, Bambay	English
*IAC	Indo-Asian Culture, New Delhi	English
IArc.	Indian Archives, New Delhi	English
IAS	Indio-Asia, Stuttgent (W. Germany)	German
*IC	Islamic Culture, Hyderabad	English
IHQ	Indian Historical Quarterly, Calcutta	English
*II	Indo-Iranica, Calcutta	Bi-lingual
*IIJ	Indo-Iranian Journal, The Hague	Bi-lingual
IJP	Indian Journal of Parapsychology, Jaipur	English
IL	Indian Literature, New Delhi	English
*ILin.	Indian Linguistics	English
*IMB	Indian Museum Bulletin, Calcutta	English
IMJ	Indian Music Journal	English
IMR	Indian Museum Review, Delhi	English
Ind.	Indica, Bombay	English
*Inq.	Inquiry, Oslo (Norway)	English
ION	Instituto Orientale Di Napoli, Roma	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindaban	English

IPQ	International Philosophical Quarterly, New York	English
IQ	Indian Quarterly, Delhi	English
IR	The Islamic Review, London	English
*Iraq	Iraq, London	English
IRev.	Indian Review	English
*IS	Indian Studies : Past and Present, Calcutta	English
JA	Journal Asiatique, Paris (France)	French
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta	English
JAHRS	Journal of the Andhra Historical Research Society, Rajamundry	Bi-lingual
JAnt. JSB	Jaina Antiquary-Jaina Siddhanta Bhaskar, Arrah (Bihar)	Bi-lingual
*JAOS	Journal of the American Oriental Society, New Haven (U.S.A.)	English
JAP	Journal of Analytical Psychology, London	English
JARS	Journal of the Assam Research Society, Gauhati	English
JAS	Journal of the Asian Studies, Michigen (U.S.A.)	English
*JASB	Journal of the Asiatic Society, Bombay	English
*JASC	Journal of the Asiatic Society, Calcutta	English
JASK	Journal of the Asiatic Society, Seoul (S. Korea)	English
*JASP	Journal of the Asiatic Society of Pakistan, Dacca	English
JAU	Journal of Annamalai University, Annamalainagar	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay	English
*JBRS	Journal of the Burma Research Society Rangoon	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
*JDHB	Journal of the Department of Humanities, University of Burdwan	English
JEAS	Journal of East Asiatic Studies, Manila (Philippines)	English
*JESHO	Journal of the Economic and Social History of the Orient, Leiden	English
*JGJRI	Journal of the Ganga Nath Jha Research Institute, Allahabad	English
*JGRS	Journal of the Gujarat Research Society, Bombay	Bi-Lingual
*JHR	Journal of Historical Research, Ranchi	English

JHS	Journal of Hellenic Studies, London	English
JIAP	Journal of Indian Academy of Philosophy, Calcutta	Bi-lingual
JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-lingual
*JIH	Journal of Indian History, Trivandrum	English
JIMAI	Journal of Indian Museum Association of India, Bombay	English
*JIP	Journal of Indian Philosophy	English
*JKer. U	Journal of the Kerala University Oriental Mss. Library, Trivandrum	Bi-lingual
*JKU	Journal of the Karnatak University, Mysore	English
JMA	Journal of the Music Academy, Madras	English
*JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London	English
*JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda	English
JNAA	Journal of the National Academy of Administration, Mussorie	Bi-lingual
JNES	Journal of Near Eastern Studies, Illinios (U.S.A.)	English
*JNSI	Journal of Numismatic Society of India, Varanasi	English
*JOIB	Journal of Oriental Institute, Baroda	English
*JORM	Journal of Oriental Research, Madras	English
*JOS	Journal of Oriental Studies	English
JOU	Journal of Osmania University, Hyderabad	English
*JP	Journal of Philosophy, New York	English
*JPHS	Journal of the Pakistan Historical Society, Karachi	English
JPR	Journal of Philosophical Review, New York	English
JPS	Journal of Polynesian Society, Willington (New Zealand)	English
JPSJ	Journal of Philosophical Studies, Kyoto (Japan)	English
*JR	Journal of Religion, Chicago	English
JRAS	Jounal of the Royal Asiatic Society of Great Britain and Ireland, London	English
JRCAS	Journal of Royal Central Asian Society, London	English
JRU	Journal of Ranchi University, Ranchi	English
JSEAH	Journal of the South East-Asian History, Singapore	English
JSS	Journal of the Siam Society, Bangkok (Thailand)	English
JSSS	Journal of the South Seas Society, Singapore	Bi-lingual

*JTSL	Journal of the Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras	Multi-lingual
JUB	Journal of the University of Bombay, Bombay	English
JUG	Journal of the University of Gauhati, Gauhati	English
JUP	Journal of the University of Poona, Poona	English
JWH	Journal of the World History, Paris	English
*JYI	Journal of the Yoga Institute, Bombay	English
Kad.	Kadambini, New Delhi	Hindi
KHR	Karnatak Hisrorical Review, Karnatak	English
KJ	Korea Journal, Seoul	English
KN	Kala Nidhi, Varanasi	Hindi
KNSAG	Koninklijk Neederlandsch Aadrijkskundig Genootschap Amsterdom (Netherlands)	English
KS	Kant Studien, Koln(Germany)	English
KSDPI	Kratkie Soobshchemya O Dokladakhi Polevikh Issledo-vaniykh Instituta Arkheologi, Moscow	Russian
KSP	Kannada Sahitya Parishat Partrika, Bangalore	Kannada
*KURJ	Kurukshetra University Research Journal	Bi-Lingual
*Lan.	Language, Texas	English
LD	Light of Dhamma, Rangoon	English
LEW	Literature East and West, New Paltz (N.Y.)	English
LK	Lalit Kala, New Delhi	English
Lin.	Lingua, Amsterdam (Holland)	English
LSEWFHP	Le'Spraeck Ende Woord-Boek De Frederick De Moutman, Paris	French
*LTP	Les Études Philosophique	French
Mad.	Madhyama, Allahabad	Hindi
Man	Man, London	English
*Marg	Marg, Bombay	English
MB	Madhya Bharati, Jabalpur	English
*MBh.	Maru Bharati, Pilani	Hindi
*MBo.	Maha Bodhi, Calcutta	English
Med.	Medha, Raipur	Hindi
Metta	Metta, Kensington (Australia)	English
MFAB	Museum of Fine Arts Bulletin, Boston	English
MFEA	Museum for Eastern Antiquities, Stockholm (Sweden)	English
Mihr	Mihr	Persian
Mind	Mind, Oxford (England)	English
*MI	Man In India, Ranchi	English

MIOC	Memoirs of the Institute for Oriental Culture, Tokyo	English
*MIP	Mother India, Pondicherry	English
*MO	Mysore Orientalist, Mysore	Bi-lingual
*Mon.	Monist, California	English
MM	Metric Measures, Delhi	English
MMCP	Magadh Mahila College Patrika, Patna University, Patna	Bi-lingual
*MR	Modern Review, Calcutta	English
MS	Modern Schoolman, Missouri (U.S.A.)	English
MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
MUI	Majalla-i-Ulam-i-Islamiya, Aligarh	Persian
*MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
MUJG	Magadh University Journal, Gaya	English
Mus.	Museum, Belgique (Belgium)	Multi-lingual
Mds. L	Museum, London	English
Mus. J	Museum Journal, London	English
MW	Muslim World, Hardford (U.S.A.)	English
NAA	Narodi Azii Afriki, Moscow	Russian
Nat.	Natya, New Delhi	English
*Nav.	Navabharata, Wai, Bombay	Marathi
NC	The Numismatic Chronicle, London	English
NO	New Orient	English
NPP	Nagari Pracarini Patrika, Varanasi	Hindi
NUJ	Nagpur University Journal, Nagpur	Bi-lingual
NV	NV men, Leiden (Netherlands)	Bi-lingual
OA	Oriental Art, London	Bi-lingual
OC	Oriental Culture, Tokyo (Japan)	Japanese
*OH	Our Heritage, Calcutta	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhuvaneshwar	English
OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany)	German
Or.	Orientalia (New Series), Rome	Multi-lingual
Orb.	Orbis, Louvain (Belgium)	Multi-lingual
Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
OS	Orientalia Suecana, Uppasala (Sweeden)	Multi-lingual
OT	Oriental Thought, Poona	English
OW	Orient/West, Tokyo (Japan)	English
*PAPS	Proceedings of the American Philosophical Society, Philadelphia	English
*PB	Prabuddha Bharata, Calcutta	English
Per.	Personalist, Los Angeles (U.S.A.)	English
*PEW	Philosophy : East and West, Hawaii	English

Ph.	Philosophy (Journal of the Royal Institute of Philosophy), London	English
Ph. Q	Philosophical Quarterly Scotland	English
Phr.	Phronesis, Assen (Netherlands)	English
PI	Psychis International, Moradabad	English
PIM	Prace I Materialy, Lodzi (Poland)	Polish
PK	Prabuddha Karnatak, Mysore	Kannada
PO	Poona Orientalist, Poona	English
PP	Parishad Patrika, Patna	Hindi
PPO	Past and Present, Oxford	English
PQ	Pakistan Quarterly, Karachi	English
PR	Philosophical Review, New York	English
Pra.	Prajna, Varanasi	Bi-lingual
Pre.	Prerana, Jodhpur	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands)	Multi-lingual
PUJ	Patna University Journal, Patna	English
*Pur.	Purana, Varanasi	Bi-lingual
*QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
QRHS	Quarterly Review of Historical Studies, Calcutta	English
*Que	Quest, Bombay	English
*RAA	Revenue D' Assyriologie et D' Archeologie Oriental, Paris (France)	French
RA rc.	Revue Archælogique, Paris	French
Ras.	Rasavanti, Lucknow	Hindi
RCAJ	Royal Central Asian Journal, London	English
RD	Religious Digest, Talangana, Ceylon	English
RDDO	Re'pertoire D' art et D' archeologie, Paris (France)	French
RDO	Rivista Degli Studi Orientali, Rome	Bi-lingual
*RHR	Revue de l' Historie des Religions, Paris	French
RIB	Research Information Bulletin, Delhi	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut	English
RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
RL	Roop Lekha, New Delhi	English
RM	Review of Metaphysics, New Haven	English
RO	Rocznik Orientalistyczny, Warszawa	Multi-lingual
RRL	Revue Rumaine de Linguistiques, Bucharest, Rumania	Multi-lingual
RSBDL	Recherches Sur La Biographic Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens	French
RUS	Rajasthan University Studies, Jaipur	Bi-lingual

Sa.	Sacculum, West, Germany	German
SA	Sovietskaya Archaeologiya, Moscow	Russian
SAA	Soviet Anthropology and Archaeology, New York	English
*Sag.	Sagarika, Saugar	Sanskrit
Sam.	Samskriti, New Delhi	Hindi
Sams.	Samsodhak, Dhulia (India)	Marathi
Sap.	Saptasindhu, Patiala	Hindi
Sar.	Sarasvati, Allahabad	Hindi
*Sav.	Savita, Ajmer	Hindi
SB	Sodha Bharati, Lucknow	Bi-lingual
SE	Sovietskaya Ethnografia, Moscow	Russian
SIJ	Sino-Indian Journal, Calcutta	English
Sin.	Singolica	Bi-lingual
SK	Self-Knowledge, London	English
SMJ	Sarawak Museum Journal, Sarawak	English
*Sod. Pat.	Sodha Patrika, Udaipur	Hindi
SP	Sahitya Patrika, Dacca	Bengali
SPA	Sammelana Patrika, Allahabad	Hindi
*SPP	Śāradā Pīṭha Pradīpa, Dwarka	Multi-lingual
SPr.	Sanskrit Pratibha, New Delhi	Sanskrit
SRA	Sanskrit Ranga Annual, Madras	English
SS	Sarasvati Sushama, Varanasi	Sanskrit
SSH	Soviet Studies in History, New York	English
SSoc.	Soviet Sociology, New York	English
*SSP.	Sanskrit Sangama, Poona	Marathi
*SSPC	Sanskrit Sahitya Parishad, Calcutta	Sanskrit
Suk.	Sukhen, Tehran (Iran)	Persian
SUJE	Sind University Journal of Education	English
Swa.	Swadhyaya	Gujarati
SWJA	South Western Journal of Anthropology, New Mexico	English
Syn.	Synthese, Dordrecht (Holland)	English
Syr.	Syria, Paris (France)	French
TC	Tamil Culture, Madras	English
TH	Thaqafatu'l-Hind, New Delhi	Arabic
*Theo.	Theosophist, Madras	English
*Thom.	Thomist, Washington	English
Trip.	Tripathaga, Lucknow	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati	Bi-lingual
UA	United Asia, Bombay	English
UAS	University of Allahabad Studies, Allahabad	English
UB	Uttara Bharati, Agra	English
UJH	University Journal of History, Jabalpur	English
Va	Varada, Bisau, Rajasṭhan	Hindi

*VA	Visvabharti Annals, Calcutta	English
*VBQ	Visvabharti Quarterly, Calcutta	English
VCC	Vivekananda : The Cosmis Conscience, Cuttack	English
Vid.	Vidya, Ahmedabad	Bi-lingual
Vik. J	Vikram Journal, Ujjain	Bi-lingual
*VIJ	Vishveshvaranand Indological Journal, Hoshiarpur	English
Vina	Vina, Indore	Hindi
*VJ	Visva Jyoti, Hoshiarpur	Hindi
*VK	Vedanta Kesari, Madras	English
*VS	Visva Sanskritam, Hoshiarpur	Sanskrit
*VUOJ	Venkateswara University Oriental Journal, Tirupati	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
VW	Vedanta and the West, Hollywood (U.S.A.)	English
*WB	World Buddhism, Colombo (Ceylon)	English
Word	Word, New York	English
WZDHB	Wissenschaft Liche Zeitschrift Der humboldt, Univesitat zu Berlin	German
*WZKSO	Wiener Zeitschrift für die Kunde Sud-Und Ostasiens and Archiv für Indische Philosophie, West Germany	German
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta	English
YE	Young East, Tokyo (Japan)	English
YM	Yoga Mimamsa, Lonavla Poona	English
ZCSO	Zpravy Ceskoslovenske Spolecnoste Orientali-Sticke (Proceedings of the Czechosolovak Oriental Society), Prague (Czechosolovakia)	Czeck
*ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany)	German
ZE	Zeitschrift für Ethnologie, Braunschweig (Germany)	German
*ZSAK	Zeitschrift für Schweizersiche Archaelogie und Kunstgeschichte, Basel (Switzerland)	German

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I ARCHÆOLOGY

1. Ansari, Z. D. :—*Pebble Tools from Niṭṭur* (*Mysore State*).

IA, IV, Nos. 1-4, 1970, pp. 1-7.

Excavations on the right bank of the river Tuṅgabhadrā near the village of Niṭṭur (Bellary District) resulted in the discovery of a site yielding exclusively the pebble tools industry recalling the typical Sohan (N. W. Panjab) type. It is only in the Kurnool District of the Andhra Pradesh (a handaxe-cleaver province) that pebble tools are known.

Geologically, the rocks of Peninsular Gneisses occupy almost the whole of the region around Niṭṭur.

Majority of the tools came from the loose and partly eroded gravel. They were made mostly on trap material such as dolerite, amphibolites, etc. Few tools of quartzite or banded haematite quartzite were found.

Two silts—Red kankarised old silt and the sub-recent Black silt—could also be distinguished. There appear to be two phases of stone ages typologically, and to some extent, stratigraphically, viz, Early Stone Age and Middle Stone Age.

Though for lack of proper stratification, Early Stone Age industry cannot be placed in the proper time-scale of the Pleistocene, the Middle Stone Age tools should fall into the latter part of the Pleistocene on stratigraphical grounds. The discovery of the Pebble Tools Industry in the South has made it necessary to review the previous hypothesis of dividing India into two major provinces, viz., (i) the pebble tool complex in the North-West, and (ii) a handaxe-cleaver complex in the peninsula.
—S. R.

2. Banerjee, N. K. :—*Tools and Techniques in Primitive India.*

CF, XI, Nos. 1-2, Jan. 1969, pp. 39-48.

The term 'primitive' in regard to tools and techniques has been used here in two different senses, viz., (1) those associated with simple technology in an evolutionary sense; and (2) those, in an empirical sense, associated with the material culture of the communities which are considered to be primitive tribes. Now, the technology of a people is the

result of the interaction of its ecology, history and culture. The various tools and techniques have, accordingly, been discussed under the following sub-headings: (1) Different ecological setting, (2) Some primitive tools, (3) The piercing weapons, (4) Line, net and harpoon, (5) Snares for the birds, (6) Digging tools of the tribals, (7) Axes, adzes and 'dao' (8) Craft of smithy, (9) Garments and their substitutes, (10) Other craft techniques, and (11) Containers and measures.—M. C.

3. Bongard-Levin, G. M. and Stavisky, B. Y. :—*Central Asia in the Kushāṇa Period: Archaeological Studies by Soviet Scholars.*

IS, XI, No. 1, 1969, pp. 29-52.

Contains a brief history and results of various archæological expeditions in Central Asia of the Kushāṇa period, carried out by the Soviet scholars during the last 40 years. As a result of these archæological studies, traces of canals, scores of town-sites and other settlements, hundreds of burial mounds and burial grounds, numerous household objects and artifacts, imported items, a few gem-seals, vast numismatic collections and inscriptions in the Khorezmian and Sogdian, Bactrian and Indian Languages have been brought to light. The material has enabled the scholars to focus on many important aspects of the Kushāṇa problem. The Kushāṇa Central Asia has now been understood as a highly developed country with a rich culture, remarkable art and broad international connections with all the advanced countries and areas of the time.—U.V.S.

4. Bopardikar, B.P. :—*Early Stone Age Site at Manegaon on the Purna River, Jalgaon District, Maharashtra State.*

IA, IV, Nos. 1-4, 1970, pp. 8-12.

Purna river, a tributary of the Tāptī, flows through the districts of Amraoti, Akola, Buldhana and Jalgaon. The geology of the Purna basin involves few rock formations, mainly Deccan Trap and alluvium.

An interesting Stone Age was discovered while examining the Gang Nālā around Manegaon. The left bank of Purna near its confluence with Gang Nālā presents a three-level aspect. The topmost level of light brown silt with calcareous nodules yields microliths on chalcedony. The intermediate level of sandy deposits yields Middle Stone Age artifacts, while the lowest level consists of highly cemented pebble conglomerate containing Acheulian implements of the Early Stone Age. The sequence indicates a continuous deposition, and the present configuration is due to the erosion caused by the Nāḷā.

All the 12 to 15 artifacts are found within the gravel bed. No handaxe was found. The form, technique of flaking and condition of the tools point rather to Early to Mid-Acheulian character. A few tools of the Middle and Late Stone Ages were also discovered from the sandy gravel and from the topmost yellowish brown silt which has also yielded a few blades, scrapers and fluted cores made on chalcedony.—S.R.

5. Corvinus, Gudrunt :—*The Acheulian Workshop at Chikri on the Pravara River, Mahārāshṭra.*

IA, IV, Nos. 1-4, 1970, pp. 13-22.

The Acheulian site Chikri was discovered in 1963. Acheulian, handaxes and cleavers had, however, already been found around Nevasa. The writer came upon the Acheulian factory site at the confluence of a small tributary, Chikri, with the Pravara, 2 miles downstream from Nevasa.

The Early Stone Age (ESA) tools had been found as surface tools in the gullies of the Chikri area. Middle Stone Age (MSA) tools were found dispersed throughout the gravel.

There was a factory or workshop of Early Man here, because a vast amount of finished and unfinished artifacts, large flakes, waste flakes, and flakes and pebbles with little work have been found here together. Man must have left this place when the boulder horizon was flooded by the rising river and sealed by the alluvial gravel. ESA tools must have been occasionally washed into the gravel from higher-lying rock exposures, on which they got deposited during the time of Chikri Man.

The most evident grouping of these artifacts would be into pebble tools and flake tools. The technique shows that the Chikri Man had a clear idea of his tool requirements and of the way to manufacture them. In addition to the stone tools, the profusion of fossilised bones of wild animals and calcified wood proves the existence of a forest even at the time of the sealing of the occupational level.—S.R.

6. Das, D.R. :—*Archaeological Evidence on Cremation and Post-Cremation Burials in India.*

JAIH, III, Pts. 1-2, 1969-70, pp. 50-71.

The Ṛgveda refers to both the burnt and the unburnt dead as going to heaven. Archæological evidence also shows that burning was practised in Pre-Vedic India.

In the period of the Ṛgveda and the Atharvaveda, burial and burning were the two methods of disposing the dead. In the later texts, it appears that cremation was followed by the collection of the calcined bones and their final deposition into the earth.

Archæological evidence carries the antiquity of cremation beyond the age of the earliest literary document. Stein unearthed a number of post-cremation burials of the third millennium B.C. at Perianoghundai. Similar burials were also found at Moghulaghundai, and of the Chalcolithic period at Sutkagen-dor.

Besides, excavations in the Swat Valley exposed several necropolises containing evidence of both inhumation and post-cremation burials.

Excavations at Sonpur (Gaya Dist.), Adittanallur and Nāgārjunikoṇḍā have also yielded the same. —S.R.

7. Deo, S.B. :—*The Personality of Vidarbha Megaliths.*

IA, IV, Nos. 1-4, 1970, pp. 23-31.

The excavations at Kauṇḍinyapura in Amaravati district provide data for the cultural penetration of Megalithism in some parts of Maharashtra.

Between 1300 and 1000 B.C. Western and Northern Maharashtra was populated by people who did not know iron, but used lithic tools and copper artifacts, and were entitled 'Chalcolithic'. The Jorwe painted ware played a dominant part in their culture.

The Stone Circles are concentrated in the Eastern Vidarbha and the surrounding regions of Madhya and Andhra Pradeshas, but the penetration of the megalithic cultural elements into Tekwada holds out the possibilities of locating such data in Western Vidarbha. The Kauṇḍinyapura excavations have revealed one of the earliest habitation of the 'Megalithic Period', characterised by the black-and-red pottery, different from the Jorwe painted fabric of Tekwada.

The date of 2000 B.C. proposed for the aforesaid 'Megalithic Period' is difficult to accept, because no evidence of such an antiquity is yielded by even the pronouncedly megalithic zones of the South.

Some of the material equipments at Takalghat, Khapa, Kauṇḍinyapura, Paunar and Junapani have parallels from South India or Andhra megaliths, and the cultural impact is apparent.

The Vidarbha megaliths, therefore, present a picture of cultural amalgamation between the indigenous painted pottery culture and the southern and eastern megalith traits. —S.R.

8. Dhavalikar, M.K. :—*Genesis of the Jorwe Culture.*

IA, IV, Nos. 1-4, 1970, pp. 32-41.

Jorwe culture is fairly well-known especially from Nevasa (Dist. Ahmednagar). From the evidence available from the sites, its origins, stages of development and the cause of its sudden extinction cannot be known. But its stratigraphical position as well as the chronological horizon was placed on firm footing from the excavations at Nasik. The prominent sites, where scientific excavations were carried on, are Nevasa and Daimabad, Bahal, Prakash, Chandoli, Sonegaon and Inamgaon. A few radio-active carbon determinations show that this culture flourished from *c.* 1500-1000 B.C. From Sonegaon *C*-14 date of 1565$\pm$110 B.C., its beginning may be placed at about 1600 B.C. It remained fairly uniform from its birth to death.

The cultural equipment of these farmers of Maharashtra was chalcolithic in character. Excavations at Nasik established the precedence of Jorwe to the early historic cultures; and those at Navdatoli showed that Malwa culture of Central Indian Chalcolithic is earlier than Jorwe.

The excavation at Daimabad revealed a threefold sequence of cultures: (1) Coarse grey and handmade ware with no use of copper or bronze, (2) Malwa painted black-on-red pottery, and (3) Jorwe culture with an appreciable overlap of 2nd and 3rd periods. This establishes the relative stratigraphical position of the three cultures.

The analysis of evidence from several Jorwe sites shows that it was born in the Godavari-Pravara basin in about the second quarter of the 2nd millennium B.C. —S.R.

9. Dhavalikar, M.K. :—*Kayatha : A New Chalcolithic Culture.*

Ind. VII, No. 2, Sept. 1970, pp. 85-94.

It was believed so far that the Malwa culture was the earliest that flourished in Central India, but the evidence from excavations (conducted by V.S. Wakankar, M.K. Dhavalikar and Z.D. Ansari) at Kayatha (Dist. Ujjain, M.P.) has furnished conclusive proof of the existence of yet earlier cultures which not only preceded the well-defined Malwa culture, but also probably contributed to the making of it. Besides,

some new aspects of the Malwa culture itself have also been revealed by the Kayatha excavations. They reveal a five-fold sequence of cultures: I. Kayatha culture (c. 2000-1800 B.C.), II. Banas culture (c. 1700—1500 B.C.), III. Malwa culture (c. 1500-1200 B.C.), IV. Early Historic (c. 600-200 B.C.), and V. Śuṅga-Kuṣāṇa-Gupta (c. 200 B.C.-600 A.D.). The above dating is on the basis of stratigraphical evidence as also on radio-carbon determinations. A junior contemporary of the Harappan culture, its origin and development as well as its suddenl end cannot be explained at present. The Kayatha culture is characterised by three distinct ceramic industries, unique in the country. The principal ware is a fine, sturdy pottery, dressed with a thick brown slip usually from slip to shoulder, and sometimes extending up to the base. Over this dark brown ground were executed painted patterns in violet or deep red. They bear some resemblance to the dark slipped ware from Sothi (Rajasthan) and to some Harappan vessels. —M.C.

10. Hammond, Norman :—*An Archaeological Reconnaissance in the Helmand Valley, South Afghanistan.*

EW, XX, No. 4, 1970, pp. 437-59.

Reports the results of a surface survey (1966) of archæologically potential sites in a part of the Helmand Valley, from Qal 'a-i Bust at the confluence of the Helmand and Argaṅdāb downstream to Ḥwāga Sulṭān. 45 sites were sampled, some being divisions of complex sites where settlement drift was suspected. Sites were of three types: 'mounds', *tepe damb*, and ruined buildings, although the latter two were sometimes found together. The total sample retained from the sites was 1473 sherds—far too little for quantitative statistical work, but qualitative methods may still be used. The ceramics were of a varied and distinctive nature for analysis by the type-variety method. In classification, a number of criteria were considered, relating to the three main characteristics of pottery, the fabric, form and surface treatment.

This reconnaissance at least confirms the postulated extensive ancient settlement in the Helmand Valley between the Qandahar plain and the Seistan basin from the Achæmenian times on. Most probably, it was the route along which lapis lazuli was brought from Badakhshan in the third millennium B.C. to Seistan.

25 beautiful photographs and two appendices entitled 'Description of pottery types', and 'Petroglyphs in Southern Afghanistan' are attached.—M.C.

11. Handa, Devendra :—*Some Antiquities from Sunet.*

JNSI, XXXII, Pt. I, 1970, pp. 79-82.

Sunet was the mint site of the Kushāṇas and Yaudheyas, and has yielded a large number of other antiquities. On literary and archæological evidences Sunet goes back to the 5th century B.C., being mentioned in Pāṇini's *Aṣṭādhyāyī.*

An unpainted sherd of grey ware resembling in type and fabric the Painted Grey Ware points to the same date. Moreover, many terracotta seals and sealings ranging from the 2nd century B.C. to the 5th century A.D. have been found here. The site has also yielded three square terracotta blocks, probably meant for manufacturing metal nails, pins, hooks, etc. —S.R.

12. Handa, Devendra :—*Pre-Historic Sites in District Ambala.*

VIJ, IX, Pt. 2, 1971, pp. 374-85.

The district Ambala comprises of the sub-Himalayan series of Sirmur and Siwalik ranges, consisting of conglomerates, sandstones and clays of the tertiary stage. They have yielded important fossil remains of vertebrate mammals showing the possibility of finding the remains of Early Man in India.

The author then gives a list of pre-historic sites in the district from which the palaeolithic pebble and flake tools like choppers and scrapers, etc., have been picked up. This is followed by an enumeration of proto-historic sites which begin with Harappan relics, followed subsequently by Ochre, Painted Gray Ware and Northern Black Polished Ware cultures, each after a long time-lag.

The region was long occupied during the palaeolithic times and remained unoccupied during the mesolithic and neolithic periods. Then in the proto-historic period, occupation began with the advent of the Harappans and continued much later than their fall in the nuclear zone of their occupation. Sandhaya and Sarangpur are the only ochre-ware sites known as yet in the whole of this region. The remains of a large number of proto-historic sites provide ample proof for the fertility and popularity of the region during that period. —S.R.

13. Induchudan, V.T. :—*Archaeological Excavations in Kondungallur—A General Impression.*

JIH, XLVIII, Pt. 1, 1970, pp. 169-88.

Explorations at Kodungallur (in Kerala) had revealed two inscriptions of the Tirukkulaśekharapuram, one completely worn out; and the

other, an undated tenancy deed (*c.* 12th century) mentioning that four *tails* had met on a particular day. A third inscription (*c.* 13th century) concerns a gift of five *kalanjus* of gold.

In 1939, an 8′ granite idol of Kṣetrapāla was discovered from the Kali temple of Kodungallur. In 1945, a hoard of Roman gold and silver coins, and punch-marked coins was found at Eyyal. This region abounds in rock-cut caves, cists, urn-burials, pottery, beads, etc.

Current excavations in Trikkanamathilakam have revealed the 5′ thick and 6′ high southern wall of a square fortification and also the remains of a temple in the middle of where the eastern wall should have been (cf. *Kunavayirkottam* of Silapathikaram). There is a long discussion on the date of the temple.

Moreover, if *tali* means an administrative unit, the Tirukkulaśe-kharapuram temple might have been established in the 9th century.
—S.R.

14. Jag Mohan :—*The Fort of Pangna in Himachal Pradesh.*

FL, XII, No. 7, 1971, pp. 270-72.

The Fort of Pangna is a five-storied building, 60 ft. high and built in Deodar timber and stone. Built by Rājā Bīr Sen, the founder of Suket State in the 8th century A.D., the capital was shifted by Rājā Madan Sen to Laharu in the 13th century. A sword (now lost) and a throne made of *ashṭadhātu* engraved all over with the images of various *devatās* were found buried in the bed-chamber of the king. The sword was believed to possess the power of fertility. Other antiquities are the large weighing scales and a wooden drum.

Princess Chandrāvatī, daughter of Rājā Rām Sen, ended her life in this fort where she was confined by her father on a false charge of immorality brought against her by a *Purohit*. She was proved innocent and came to be worshipped at the goddess Bhagavatī Devī whose image has been transferred to the capital Sundernagar.—S.R.

15. Joshi, Kalyanrai N.:—*Existing Ancient Sites of Dwārkā* (*As Depicted in the Skanda-Purāṇa*).

SPP, VIII, No. 2, 1968, pp. 1-15.

An attempt to search out the ancient sites of Dwārkā and its surroundings as mentioned in the *Dvārakā-Māhātmya* of the Skanda Purāṇa. These sites are Kuśeśvara, Cakra-Tīrtha, Pañca-Nada Tīrtha, Brahma-Kuṇḍa, Gayā Tīrtha, Viṣṇu-Pada Tīrtha, Bhāgīrathī Tīrtha, Candrabhāgā Tīrtha, Sāmba Tīrtha, Śaṅkhoddhāra Tīrtha, Piṇḍāraka

Tīrtha, etc. Some of them flourish in their old forms and some are either in ruins or in linguistically modified names. —U.V.S.

16. Joshi, R.V. :—*The Characteristics of the Pleistocene Climatic Events in Indian Sub-Continent—A Land of Monsoon climate.*

IA, IV, Nos. 1-4, 1970, pp. 53-70.

The study of Pleistocene (P) deposits has revealed interesting climatic events. In the sub-Himalayan region of the Kangra valley, four huge cone-deposits were caused by mechanical erosion from hills of high relief, which may be equated with the four galcial phases of the P. period.

In the Peninsula, two cycles of the P. river-deposits have been observed denoting two distinct pluvial phases, beginning with the gravel and ending with the silt, datable to Middle-to-Upper-Pleistocene. The first and the oldest deposit yields the Early Stone Age industries, and the second contains Middle Stone Age industries.

For correlating the stratigraphic data between the Northern and Southern regions, two methods, viz., palaeontological, and that based on thc study of river deposits, seem to be important for the present.

After considering all the available data and different explanations of research workers, there is no agreement as regards the exact relationship of the pluvial of this area with the glacial phases in higher altitudes. —S.R.

17. Lalman :—*The Discovery of Ancient Chandigarh.*

VIJ, IX, Pt. 2, 1971, pp. 368-73.

The antiquity of Chandigarh goes millions of years back when there was a lake where the present city is situated under the shadow of the Siwalik low ranges. About two kilometres north of the city, remains of an early agricutural community at Sarangpur and neolithic tools from near Pinjore had also been discovered. The advent of the Harappan civilization in the region was recognized earlier at Katla Nihang Khan and subsequent excavation at Rupar which evidenced the gradual degeneration of the mature phase of that civilization.

A late Harappan site at Chandigarh was spotted in 1969. A thick deposit of greyish sand buried deep under reddish earth and containing small pebbles clearly indicated the existence of an old rivulet in the late Harappan period. At a depth of 12 ft. below the surface were revealed

nine skeletons laid in North-South orientation, and provided with the grave goods including a variety of earthenware and personal ornaments attesting the existence of a Harappan cemetery. A twin-burial among them is noteworthy.

The pottery, which consisted of exclusively red ware, is unmistakably of Harappan lineage with some additions and omissions in typology. The main shapes are dish-on-stand, bowls, bowl-dishes, beakers, large storage jars, flat dishes, etc.—S.R.

18. Lele, V.S. and Koti, N.N. :—*Statistics in Archaeology.*

IA, IV, Nos. 1-4, 1970, pp 66-74.

To appreciate and understand the facts contained in the mass of archæological data, the use of statistical methods comes to our rescue. Measurable and quantitatively recordable archæological observations have recently been subjected to analysis. A.C. Spaulding and L. Vertes have made efforts in this direction.

Clarke has applied 'Matrix Analysis' to the date of Beaker pottery in 1962. Utility of various statistical methods can best be demonstrated with reference to the data observed on the earliest tools, viz, Hand-axes and Blades.

The quantitative data on lengths thus collected can be subjected to statistical analysis by various methods. The authors also give mathematical formulae for (a) Mean or Average, (b) Standard Deviation, (c) Coefficient variation, (d) Frequency Distribution, and (e) Correlation and Regression. At the end are charts and an appendix. —S.R.

19. Margabandhu, C. :—*Etched Carnelian Beads from Vidarbha: A Note.*

Ind., VIII, No. 2, 1971, pp. 107-13.

Excavations conducted at a number of sites in the Vidarbha region of Maharashtra, viz., at Junapani, Paunar, Takalghat, Khapa, Kauṇḍinyapura, and Pauni have yielded several varieties of etched carnelian beads. The decorative patterns etched on them bear close resemblance to those unearthed in the Megalithic burials in Andhra Pradesh, Kerala and Mysore. Following Diskshit's classification of types, the author traces out that some of the techniques have been reported from wider geographical contexts. Evidently, etching as a technique was quite well-known in Vidarbha during the Megalithic and early historic times, *i.e.* from about the early part of the first millennium B.C. to the second century A.D. —K.K.M.

20. Mate, M.S. :—*Harappan Fortification—A Study.*

IA, IV, Nos. 1-4, 1970, pp. 75-83.

The discovery of a planned town and heavily fortified citadel at Harappan sites has upset the earlier theory of the Harappan society as a wealthy and mercantile community that had established a democracy based on 'bourgeoisie' economy. The ruins of fortification are the concrete manifestations of military engineering of the earliest time.

At least nine sites are encircled by town-wall, viz., Harappa, Mohenjodaro, Sutkagen-Dor, Sotka-Koh, Ali Murad, Desalpur, Kalibangan, Lothal and Kot Dasji. The general pattern is the location of a well-fortified citadel on a higher mound; and the lower city, containing a granary within the city or at least in Mohenjodaro, within the citadel.

The buildings within the citadels were the residences of the God, the Priest and the King. Absence of forts and fortifications on the frontiers indicates that they never formed an integral part of the Harappan defence systems. The Harappans do not seem to have used military force (although many arms and weapons have been found) in the expansion of their realm, nor even mobile field forces for the same objective. —S.R.

21. Misra, V. D. :—*Archaeological Sequence of the Upper Gaṅgā Valley.*

JIH, XLVIII, Pt. 1, 1970, pp. 140-68.

Excavations of Hastinapur have established the archæological sequence of the region from bottom to top in the following manner :—

(i) O.R.P.—before 1200 B.C.

(ii) Painted Grey Ware (PGW)—1100-800 B.C.

(iii) The Northern Black Polished Ware (NBPW)—600-300 B.C.

(iv) The post NBPW Period—200 B.C.—300 A.D.

(v) Early Mediaeval Period.

The cultural sequence of Ahicchatra completely tallies with that of Hastinapur. But the excavations of Alamgirpur, Baragaon, Ambakheri and Bahadarabad have imparted some new information regarding the

Late Harappan and Ochre-Coloured Pottery (OCP) cultures. The new sequence of Cultures in the Upper Gaṅgā Valley is as follows :—

(i) *Late Harppan Culture* (LHC) : At Alamgirpur, brought upto the bank of the Yamunā (before 1500 B.C.)

(ii) *Ochre Coloured Pottery* (*OCP*) *Culture* :—Found at Bisauli and Rajpur Parsu (1500 B.C. to mid of the 13th cent. B.C.).

(iii) *Black aud Red Ware* (*BRW*) *Culture* :—Atrañjikherā where it is sandwitched between *OCP* and *PGW*. (mid. of the 13th Cent. B.C. to mid. of the 12th Cent. B.C.).

(iv) *Painted Grey Ware* (*PGW*) *Culture* :—In the Punjab, Harayana, Western U.P. and *Mahābhārata* sites. (mid of the 12th Cent. B.C. to 600 B.C.).

(v) *NBP Ware Culture* :—Found in most of the ancient sites of the Central and Upper Gaṅgā Valley (600 B.C. to the 1st Cent. A.D.). —S.R.

22. Misra, V.N. :—*Evidence for a New Chalcolithic Culture in South Rajasthana.*

IA, IV, Nos. 1-4, 1970, pp. 85-95.

The existence of a Chalcolithic Culture in South Rajasthana as revealed by excavations at Āhar and Gilund is well-known. Recent excavations at Bagor have brought to light another Chalcolithic culture older than the Ahar Culture. Bagor is situated on river Bana's tributary Kothari. The habitation deposit here can be divided into three cultural phases, viz., (1) Mesolithic or late stone age; (2) Chalcolithic and (3) Iron age. There is no dividing line between the preceeding and the succeeding periods.

According to C-14 dates, Phase I goes back to 3800 B.C. while the Chalcolithic culture began about 2800 B.C.—S.R.

23. Mujumdar, G.G. and Rajaguru, S.N. :—*Investigation of Pleistocene Sediments from the Belan Valley, U.P.*

IA, IV, Nos. 1-4, 1970, pp. 96-106.

The Indo-Gangetic plain forms the largest zone of Pleistocene formations in India. In recent years G.R. Sharma discovered a pre-historic site near Khajuri on the river Belan in U.P. The alluvial deposits there

throw light on the probable Pleistocene environment and chronology of Stone Age cultures of this area.

The soil and gravel samples were subjected to various chemical and physical analyses.

There are some important features of the Pleistocene geomorphology of the area and they seem to be very closly connected with (a) the tectonic history of the Gangetic Valley and the Kaimur range; and (b) the climatic changes of the Pleistocene age.

This is one of the rarest Pre-historic sites in India where all the three stratigraphic units, viz., rock, faunal and cultural, have been well preserved in a comparatively small area. —S.R.

24. Murthy, K. Krishna :—*Some Technical Aspects of Indian Pottery*.

THR, XIII, No. 2, pp. 29-42.

For comprehending the historical aspect of pottery, its technical knowledge is essential. In this article the author attempts to visualise the technical aspects of the Indian ceramics. In the study of this, the following subdivisions have been given: (i) Fabric, (ii) Surface treatment, (iii) Firing, (iv) Decoration, and (v) Forms. —Author.

25. Murty, M.L.K. :—*Blade-and-Burin and Late Stone Age Industries around Renigunta, Chitoor District*.

IA, IV, Nos. 1-4, 1970, pp. 106-27.

The Pre-historic culture of the Pleistocene and Early Holocene period of the Indian sub-continent are characterized by three successive industries : (1) Early Stone Age (ESA), (2) Middle Stone Age (MSA), and (3) Late Stone Age (LSA) which correspond respectively to the Lower Palaeolithic (LP), Middle Palaeolithic (MP), and Mesolithic (ML) industries of the other parts of the old world.

The stratigraphic position of the artifacts with blade-tool technology between MSA and LSA, and their typological similarities to the blade component of the upper Palaeolithic point to the likelihood of the existence of the Upper Palaeolithic (UP) also in the Indian Subcontinent. In this context, the evidence from the sites around Renigunta is most significant ; since here are found the blade-and-burin industries of the old world UP, which fill the gap between the MSA and LSA. These industries around Renigunta are suggestive of an independent origin. The absence of any datable evidence makes it difficult to fix

them chronologically. The tentative time-limit for the beginning of LSA is c. 5000 B.C.; and the earliest absolute date for the Mesolithic settlement is 5500 B.C. The blade-and-burin industries around Reni-gunta may thus be ascribed to a time-limit of *c.* 8000 B.C.—*c.* 6000 B.C.—S.R.

26. Nagar, Malti :—*Modern Pottery in Mewar Rajasthan.*

IA, IV, Nos. 1-4, 1970, pp. 129-40.

As ethnographic evidence can be of great value in understanding the mechanism and processes of the functioning of now extinct cultures, two classes of evidence on pottery, namely, that of archaeological materials and of ethnological material from Ahar, Parla and villages within a radius of six kilometers of Ahar mound, as also from Kumhār-vāḍa (potter's locality) in Udaipur were brought together to find out (i) how far the ethnographic evidence reflected the archaeological record, and (ii) how far it was useful in understanding the latter.

On the basis of external appearance, clay texture, technique of manufacture and decoration, the pottery here may be divided into: (i) Black ware in which a carbon and its components are insufficiently burnt and (ii) Well-burnt Red ware, both slipped and unslipped. —S.R.

27. Paddayya, K. :—*The Blade-Tool Industry of Shorapur Doab, Peninsular India.*

IA. IV, Nos. 1-4, 1970, pp. 165-90.

A workshop of a blade-tool industry was discovered at Salvadgi (SVG-1) in the beak-shaped Shorapur Doab area between the rivers Krishna and Bhima. Making a descriptive study of the artifactual material collected subsequently from the surface, and basing purely on typo-technological criteria, Seshadri postulated the presence of two different industrial traditions at this site, *viz.*, a flake and flake-blade industry of the Middle Stone Age (MSA) complex, and a true blade-tool industry of the Upper Palaeolithic (U.P.) type. Another workshop was discovered at Meralbhavi (MBV-1). As the artifacts at both the sites were found mixed up, the presence of two distinct industries still remained a hypothetical issue. From a stratigraphical study, it is clear that the ESA, MSA blade-tools and LSA industries of this area possess independent stratigraphical statuses; and that the workshops at SVG-1 and MBV-1 served for two distinct stone-working traditions.

As regards dating, the ESA industries of India may be dated to the Middle Pleistocene or the early Upper Pleistocene; and the MSA industry to the Upper Pleistocene as confirmed by radio-carbon determination—S.R.

28. Paddayya, K. :—*Hagargundgi: A Fossiliferous Middle Stone Age Site on the Bhima River.*

JASC, XI, No. 1, 1969, pp. 12-14.

Hagargundgi is a village on the left bank of the Bhima river, 13 miles S.W. of Gulbarga in Mysore State. The occurrence hereabouts of Pleistocene gravel deposits had been noted by Foote (1876) and Mahadevan (1947). In the course of a systematic investigation of the archæological remains of this area, the author discovered (1968) a stratified Middle Stone Age site at the place. The most significant feature of this site relates to the occurrence of animal fossils in association with the stone artifacts. Shales of the Bhima series and Deccan trap are the two chief geological formations exposed in this area.

So far, the fossil remains of mammalian fauna have been mostly confined to Central India and Northern Deccan. But South India presents a different picture in this regard. Though numerous sites of both the Early and Middle Stone Ages have been located in Andhra Pradesh, Mysore and Madras, yet none of them has preserved any animal fossil. Hence the site of Hagargundgi may be regarded as an important Palæolithic station in this part of the country which has animal fossils in a clear-cut stratigraphical context. Many more sites of this kind may be discovered by systematic investigations.—B.B.

29. Pappu, Raghunath S. :—*The Pleistocene Geomorphology of the Upper Krishna Basin.*

IA, IV, Nos. 1-4, 1970, pp. 191-203.

The upper Krishna basin occupies the major portions of Satara, Sangli and Kolhapur (Maharashtra), and Belgaum and Bijapur (Mysore). The Pleistocene deposits in this basin are alluvial in origin. The Archaean is the *oldest* recognisable group of rock formations of two main groups—the Dharwar, and the granite gneisses.

The stratigraphy of 43 sites on a stretch of 480 Kms. from Mahabaleshwar to downstream was studied. Of these, 27 sites yielded Stone Age tools, whereas all the 7 sites on the Ghataprabha are implementiferous.

The geomorphic observations suggest rejuvenated nature of the river. The Pleistocene record is very well preserved in the form of alluvial deposits throughout the valley. The region lying north of the upper Krishna basin was tectonically unstable during the Pleistocene times, but it is difficult to assess the exact nature of the Palaeoclimatic changes.

Pilgrim assigned the Pleistocene age to the older alluvium of the Godāvarī on the basis of faunal evidence. The semi-carbonized log of Arjema in association with *Bos namadicus* from Mula dam site was dated to about 33,000 years B.P.—S.R.

30. Rao, M.S. Nagaraja :—*Significance of Pottery Head-rests from Neolithic Sites of Karnataka.*

IA, IV, Nos. 1-4, 1970, pp. 141-47.

Robert-Bruce Foote discovered a 'most interesting' object at the site of T.N. Narsipur, which he designated 'neck rest'. F.R. Allchin collected six more specimens from the surface of the site.

Almost all the pottery specimens are made of burnished grey ware, typical of the Karnatak neolithic. Recently at T. Narsipur, a complete specimen was found associated with a neolithic burial. A fragment turned up from the floor of a house at Hallur, and a few specimens from the habitational levels of Hemmige which can be assigned a radio-carbon date of *c.* 1800 B.C. Their specialized use in burials points to their distinctive cultural trait. The only other specimen was found at Chanhu-daro assigned to Jhukar levels.

Comparable evidence comes from Egypt where head-rests of various materials such as ivory, lapis lazuli, wood and pottery have been found from the pre-dynastic times down to the Roman period. Those found in the tomb of Tut-ankh-amen clearly demonstrate their sepulchral use, and their being an invariable part of the burial appendage. Their identical function in Egypt and Karnatak suggests possible maritime contacts between the two regions, alluded to by other sources too.—S.R.

31. Sali, S.A. :—*Some Geographic and Tectonic Observations in the Central Tāptī Basin in the Dhulia District.*

IA, IV, Nos. 1-4, 1970, pp. 205-14.

The region of the Central Tāptī basin physiographically falls into three major divisions : (i) the mountainous northern belt of the Satpurās

running east-west, the central range gradually rising to over 900 m.; (ii) the Tāptī plain proper filled with alluvium, its height varying from over 106 m. to over 213 m.; and (iii) the dyke region of Nandurbar taluka, the Nizampur Plateau and the Navapur hill region. All the rivers and nālas, meeting Tāptī on the south, rise in the southern hilly region. The entire area of the district, except a small portion in the north-west, is composed of varieties of Cretaceous Eocene Deccan Traps.

After giving evidence from several places, the author concludes that (i) the region has experienced tectonic movements in the past, (ii) the streams have shifted their channels and rejuvenated more than once, and (iii) the unusual thickness of the river alluvium was noted in areas where tectonic movements had occurred—S.R.

32. Sali, S.A. :—*The Harappā Culture as Revealed through Surface Explorations in the Central Tāptī Basin.*

JOIB, XX, No. 2, 1970, pp. 93-101.

Out of 181 chalcolithic sites explored in Nandurbar, Sakri and Shirpur tālukas, the Harappan black-on-red pottery was collected from 42 sites which fall into two categories, *viz*, (i) those yielding besides exclusively Harappan remains, and (ii) those yielding Harappan red ware, pottery and other remains ascribable also to other chalcolithic cultures of the region. The two extant mounds at Savalda probably formed the largest single site of the Harappan settlement.

The finds include the Red Ware, termed the late Harappan ware; the Burnished Grey Ware of medium-to-coarse fabric; Thick Coarse ware of gritty fabric, etc. No brick structure ascribable to the Harappans was discovered.

These finds clearly indicate the absence of the mature Harappan urban discipline and extremely poor economic conditions of the Harappans of this region. The discovery of 42 sites in the explored area is suggestive of the arrival of a large number of Harappan refugees through Gujarat, who had either lost their prosperity already or were village-folk.—S.R.

33. Sankalia, H.D. :—*The Philosophy of Archaeology in India or Theoretical and Methodological Approaches in Archaeological Interpretation in India.*

JIH, XLVIII, Pt. i, 1970, pp. 27-42.

Archæology was initially developed by the British who assumed that India could not have had a very ancient civilization as those of Egypt

and Mesopotamia, and that it lacked in ancient cultures as well. These assumptions governed the archæological planning until the discovery of Mohenjo Daro.

Naturally, the preliminary classification of the religious monuments of the Hindus, Buddhists and Muslims was attempted by scholars like Cunningham, Fergusson, Marshall, Codrington, etc., on different grounds and presumptions. Indigenous creative impulses were admitted by Havell, Coomaraswamy, Zimmer, Kramrisch and the like.

After the diseovery of Mohenjodaro and Harappa, a chronological order of the civilizations was attempted by Smith, Zeuner, Richards-Rao, Guha-Sewell and Sen, etc., on various other grounds such as traditional, archaeological, racial and anthropological,—thus differing from the linguistic regional, stylistic and dynastic schools of thought.

Historical and prehistoric archæology is also discussed.—S.R.

34. Shah, Priyabala :—*Archaeology in India.*

SPP, IX, No. 2, 1969, pp. 78-82. ; X, No. 1, 1970, pp. 1-6.

A brief survey of the early archaeological activities in India. The nature of the Stone Age cultures and of the Harappan culture has been briefly described. The excavations in Gujarat, Gangetic Valley, Rajasthan, the Deccan and South India have been taken into account.
—U.V.S.

35. Sundara, A. :—*A New Type of Passage Chamber Tomb in Kaladgi, District Bijapur, Mysore State.*

IA, IV, Nos. 1-4, 1970, pp. 216-26.

Kaladgi on the left bank of Ghataprabha, is an ordinary town where for the first time the basin of a series of sedimentary rocks comprising sandstones, quartzitic sandstones, quartzites, conglomerates, etc., was recongnized.

The hill on the north-east side (35 m. high) is highly quartzitic on the surface with a ridge of boulders on the top. A megalithic site is discovered just by the side of the Saifuddīn Darghā on the hill. There are about 43 megaliths of mostly the passage chamber tomb of the type not known hitherto from any site in the Deccan and South India. The passage chambers (roughly hexagonal in plan) are scattered in an area of about eight to ten acres. Besides, there are five stone circles without chambers in the interior.

All kinds of stones are used, but laterite is by far the most common. Quartzite, which occurs in boulder forms and not in slabs, is used for the construction of chambers.

No other antiquities suggesting the chronology and the affinity of these with others known from the Deccan and S. India could be obtained from the site.—S.R.

36. Suraj Bhan :—*Excavations at Mitāthal* (*Hissar*) *1968.*

JHS, I, No. 1, Jan. 1969, pp. 1-15.

A preliminary report on the excavations conducted (1968) at Mitathal near Bhiwani. The ancient site comprising the twin mounds is located on the left bank of the westerly course of the Yamunā. In all, two cultures were encountered at the site, viz, I and II. Period II is further subdivided into two phases : II A and II B.

Period I is characterised by a non-Harappan ceramic industry derivable from the Kālibaṅgan I, while Period II represents the Harappan (Pd.IIA marking mature Harappa and Pd.IIB the Late Harappa culture). The structures of Pd. I are constructed of adobe and mud bricks, while the Harappan settlement is distinguished by well-planned structures of mud bricks measuring 40 × 20 × 10 cms.

The site has yielded a variety of antiquities. The pottery from the site is broadly classified into two traditions : Sothi and Harappan.

The excavation shows a continuous sequence of cultures at a single site from the Sothi culture to the Late Harappan period (c. 2300 B.C.-1500 B.C.), and has thus corroborated and supplemented the sequence at Rupar and Kālibaṅgan.—Author.

37. Thimma Reddy, K. :—*Venulan Industry in Cuddapah Basin.*

IA, IV, Nos. 1-4, 1970, pp. 227-34.

The pre-historic sequence of Cuddapah in Andhra Pradesh falls with the traditional Early, Middle and Late Stone Ages (ESA, MSA and LSA).

The artifacts have been collected from the foothills lying in the east-west direction to the tank in the Venula village.

The technique employed in the manufacture of tools is the same as in the case of MSA tools, viz., 'bone-billet' or 'punch'. The artifacts are divided into : (i) tools, (ii) cores and (iii) flakes.

On close examination, the MSA Venula and LSA industries from Cuddapah district reveal a vast difference in physical features.—S.R.

II ARTS AND CRAFTS

38. Adiceam, Marguerite E. :—*Les Images de Śiva dans l' Inde du Sud. VI, Ardhanārīśvara.* (*The Images of Śiva in South India, VI Ardhanārīśvara*). (*In French*).

AA, XVII, 1967, pp 143-64.

In continuation of her earlier exposition on the images of Śiva in South India, the author deals with the images of Ardhanārīśvara, *i.e.*, representation of the Divine Couple in a single body. Detailed accounts of all such images, and references to earlier authors wherever necessary, along with illustrations make the article a must for archæologists.

Though the major group belongs to the Tañcāvūr district, examples from Puri, Bijapur, Bombay and a few more districts are also included in the discussion. —N.D.G.

39. Adiceam, Marguerite E. :—*Les Images de Śiva dans L. Inde du Sud.* (*The Images of Śiva in South India*). (*In French.*)

AA, XIX, 1969, pp. 85-99.

A well-illustrated study of the images of Śiva in South Indian temples is being published in the Journal, based on the team work carried on in the French Institute of Indology at Pondicherry. The team consists of Shri N.R. Bhatt, R. Dissigane, Nilkantha Sarma, P.Z. Pattaviraman and V.M. Subramanya Ayyar.

The present article (fasc no. VII), discusses the images with bull (*vṛṣavāhana-mūrti*). Images studied are mainly from Tamilanadu (Nākapattiṇam, Pantanallur), Tiruvārūr, Tirupunti, Koyiltirumāḷam of Tañcāvūr district; Jampai, Ciyamaṅkalm, Vṛddhācalam, Iḷamaiyākki-Narkōvil of South Arcot district; Tirukkolampūr, Rāmanāthapuram of Tirucciräppalli district and Melpāṭi of North Arcot) and a few temples from Andhra Pradesh, Mysore and Pondicherry States. —N.D.G.

40. Agrawala, R.C. :—*Unpublished Kaṭārmal Wooden Reliefs in the National Museum, New Delhi and Connected Problems.*

EW, XVII, Nos. 1-2, March-June, 1967, pp. 83-95.

Discusses the tradition of *Kāṣṭha* carving and wood sculpture in India right from the Indus Valley culture on the basis of archaeological

excavations at Harappa in 1946 which brought to light the use of a wooden coffin for the burial of the dead body covered in a shroud of reeds. The author establishes that such reed shrouds and wooden coffins were known in Sumer in Early Dynastic and Akkadian times between 2800-2000 B.C., a period contemporaneous with the Harappan Culture in India. —D.A.

41. Agrawala, R.C. :—*Newly Discovered Pañca-Gaṇeśa from Jaipur, Rajasthan.*

JOIB, XXI, No. 1-2, 1971, p. 107.

A stone relief, depicting Pañca-Gaṇeśa, first of its kind and datable to the 10-11th centuries A.D., has been discovered from a Śiva temple at Jamaroti near Jaipur in Rajasthan. The panel is of special interest for its unusual iconographic traits, viz, the symbolic representation of an elephant, (with a halo) standing on a lotus flower with a rat vechicle, amidst four *nṛtya* Gaṇeśas (with halo) each accompanied by a rat. —K.K.M.

42. Agarwal, Ratan Chand :—*Rājasthāna kī Prācīna Mūrtikalā meṅ Liṅgodbhava.* (*The Liṅgodbhava images in the Ancient Sculptural Art of Rajasthana*). (*in Hindi*).

Mbh., XVIII, No. 2, July, 1970, p. 85.

In the Purāṇic literature, Śiva has been regarded as superior to Brahmā and Viṣṇu. In ancient sculptural art of South India and Maharashtra, this idea has been depicted in the form of '*Liṅgodbhava*' images in which Śiva has been shown emerging from the centre of the Liṅga, and Brahmā and Viṣṇu as his attendants.

This '*Liṅgodbhava*' idea has been beautifully carved in the sculptural art of Rajasthan. Such sculptures have been found in a Pratihāra temple at Lāmbā in Marbar, at Kirāḍu (Barmer) from a temple of 11th century, and in the Shekhavāṭī region from a 10th century temple of Śiva. These *Liṅgodbhava* sculptures from Rajasthan are important from the point of view of iconography.—U.V.S.

43. Agrawal, Ratan Chandra :—*Mālavanagara kī Prācīna Mūrtikalā.* (*Ancient Sculptures of Mālavanagar*). (*in Hindi*).

Sod. Pat., XX, No. 2, 1969, pp. 18-23.

Nagar at a distance of 18 miles from Tonk, was one of the important centres of the Mālavas. The extensive ancient mound at the place

was excavated about 20 years ago which yielded many ancient terracottas. The author describes some of the important terracottas, stone pillars (*yūpa-stambhas*), inscriptions and stone sculptures found at Nagar.—U.V.S.

44. Anand, Mulak Raj :—*Beauties Born in the Mud of the Potter's Yard.*

Mar., XXIII, No. 1, Dec. 1969, pp. 3-12.

Discusses chronologically the traditions of the ancient Indian terracotta art, in brief, from the primitive times to the Gupta period with special emphasis on (i) the plastic qualities of the terracotta figurines from Thol and Kulli cultures; (ii) the improvements made by the Mohenjodaro and Harappa people; (iii) the influence of primitive folk culture on the Aryans as seen in their acceptance of the Mother-Goddess and amalgamation of deities and forms; (iv) the Mauryan terracottas in the Prince of Wales Museum and the Boston Museum, as also those from Bulandi Bagh (Patna), Bhikna Phari and Golakhpur near Patna, Baxur (Bihar), and Tamluk and Pokharne in W. Bengal: (v) the Śuṅga terracottas from Kauśāmbī and Vaiśālī; down to (vi) the Kuṣāṇa models from Mathura, Rajghat and Bāngarh; and finally (vii) the humanistic aestheticism of the Guptan terracottas found at Rangmahal and Bhitargaon. —M.C.

45. Bandyopadhyaya, Samaresh :—*Note on a Hermaphrodite Figure on a Silver Plate.*

JOIB, XXI, Nos. 1-2. 1971, pp. 99-102.

The author re-examines the Hermaphrodite figures on a silver dish, now in the Istambul Museum. Stylistically akin to the West Asiatic Alexandrian art of the Roman empire, it can be dated to the 1st-3rd centuries A.D.

B.N. Mukherjee (vide *Nānā on lion*, App. VI, Calcutta, 1969) sees in the central figure a half-male and half-female, an *Ardhanārīśvara* form of the Indian art. The concept of this dual-divinity was popular with the artists of the Kuṣāṇa period. Such Heramaphrodite figures occur on the terracotta plaque from Rajghat and on a Kaniṣka coin. The designer of the dish seems to have followed the Indian tradition. The gesture of the right hand of figure in question, akin to the *abhaya mudrā,* is again of unmistakable Indian art-tradition.

However, these views of Mukherjee cannot totally be complied with, owing to the following reasons :

The concept of hermaphrodite or the androgynous idea of life was not unknown to the Greek world. Several images of the 1st–3rd centuries A.D., with *abhaya mudrā* do come from Hatra, Palmyra, etc., in West Asia. Some of the features of the figure under reference do not tally with the Indian textual and art description. As against the Indian concept, the *right* chest of the figure has the breast of a female. Again, as the *Ardhanārīśvara* of the Kuṣāṇa period is invariably seen standing, the figure on the dish is shown seated. Such seated figures of the *Ardhanārīśvara* can be traced only from the 7th century A.D. onwards.—K.K.M.

46. Banerjee, Ramesh Chandra :—*Tradition and Forms of Classical Music.*

BRMIC, XIX, No. 4, 1968, pp. 111-15.

Discusses origin and development of Indian classical music. Accordingly, Indian music, originated in the Vedic period and developed with contact of several cultures, became more and more enriched and refined through process of evolution. The structure of some classical *Rāgas* are derived from Folk or regional tune. The author interprets two forms of Hindustani music, *i.e.*, absolute and descriptive; four forms of traditional music, *i.e.*, *Dhrupad*, *Kheyāl*, *Ṭappā* and *Ṭhuṁrī*; and, the culture of Hindustani music in Bengal especially in the age of Tagore. Concludes that Art brings unity in diversity and it serves as a connecting link between different countries and different nations of the world.—S.N.S.

47. Banerjee, Sanat Kumar :—*Classical Music under the Patronage of the Baghelā rulers.*

JOIB, XX, No. 1, 1970, pp. 48-50.

Baghelā Rajaputs were connected with the Solaṅki branch of the Chālukyas of Byāghra Pali which place gave them their clan name.

The descendants of Vyāghra Deva, who occupied the Madfa castle near Kalinger (1234 A.D.) captured the fort of Bandhavgarh which remained their capital upto 1597 A.D., later shifted to Rewa.

The Bagheiā rulers were patrons of fine arts. The genealogy of a family of painters runs parallel to that of the Baghelā rulers of Rewa. The famous musician Tān Sen was in the court of Maharaja

Ramchandra Singh before he was invited by Akbar. The revival of classical music took place under the patronage of Maharaja Vishwanath Singh (1835-54) who founded his own line of disciples. The top musician Bade Mohammad Khan came from Gwalior to settle at Rewa. The noted *Pakhāwaj* player Kodan Singh also settled there. Pyar Khan and Jafar Khan, descendants of Tān Sen lived with Vishwanath Singh. The latter's disciples were Bakhtawar Baba and Gulam Ali.

Vishwanath Singh's son, Maharaja Raghunath Singh was also a great patron of music and himself composed many *Rāsy* and *Jhulā* songs. His son and grandson also patronised reputed musicians at their courts. The present Maharaja Martand Singh maintained the tradition of his forefathers, but the political and economic changes have made it almost impossible to continue the patronage of musicians of the ancient Indian classical trend.—S.R.

48. Banerji, Adris :—*Rock Sculptures in Bihar.*

IAS, XI, No. 1, 1969, pp. 15-21.

There is a fundamental unity underlying the 'Culture' of Bihar, notwithstanding the diversity of climate, terrain, flora and fauna. The inhabitants of Bihar were bound by their variegated environments to be worshippers of beauty. Their aesthetic conception, perception and execution were of a high order and had spiritual and intellectual qualities. Rock carvings are of hoary antiquity in Bihar, being deep-rooted in its religious practice, whose origin has yet to be established from its pre-historic past. Bihar enjoys a unique position in quality and quantity than the other states of India. From the palmy days of the Pāṭaliputra school aided by the quarries of Chunar and Rajmahal, the Bihari artists practised architecture and plastic activity in stone, stucco and clay for the organic art at the behest of the court and the Churches affiliated to the various creeds and sects. What is needed now is a census of these rock sculptures, their dates and themes in order to make the annals of our plastic activity complete and comprehensive, in view of their undoubted social values. But few, after General Cunningham and his assistants, have taken up these subjects——B.B.

49. Banerji, Adris :—*Erotic Sculptures in Orissan Temples.*

JAIH, III, Pts. 1-2, 1969-70, pp. 130-32.

Orissa was a stronghold of the pāśupata cult, and the Kāpālikas or Kaulas, who practised human sacrifice, were one of the sects of the Lakulīśas whose history goes back to the centuries immediately preceding the Christian era. The Lakulīśa doctrines were possibly pure in

the beginning, but later on adopted obscene and objectionable practices of lecherous orgiastic worship and indulgence in wine, women and songs. Virgins were the most important means of fulfilment of their objective in their rituals. The sect originated in Kalvan and reached Mathura in the 1st Cent. A.D. It reached Mysore, Karnataka, Maharashtra, Rajasthan and Orissa by the 7th Cent. A.D. The Lakulīśas are associated with the cult of the Yogins. Two Chausaṭ Yoginī temples exist at Bhubaneswar. The male of the erotic couple in Khajurāho sculptures often carries a club. Kṣemendra mercilessly attacked their obscene practices. Attempts of reform in their rituals by Matsyendranātha and Kṛṣṇapāda and Śaṅkarācārya's reviling failed. The origins of this esoterism are probably deep-rooted in the pre-Aryan practices of India, whose germs are traceable in the *Upaniṣads.* Leadership for cultivating a better moral and ethical life was lacking when the Vedic religion, Buddhism and Jainism declined. This is probably one of the reasons for the presence of erotic sculptures in the temples.—S.R.

50. Billorey, Ramesh Kumar :—*The Udara-Mukha Motif in Indian Art.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 201-02.

The Udara-Mukha or face-on-belly motif appears to carry the imprint of primitive imagery. It occurs in Indian art as early as the 2nd century A.D. on an Amarāvatī relief depicting assult of Māra on the Buddha, in which one of Māra's associate has a face on his belley. The motif added an interesting feature to the iconography of the Gaṇa figures. It occurs on the following:—

1. In panels of Bhumara temple (6th Century A.D.)
2. On the belly of a four-armed squatting figure in the temple of Bhojeśvara Śiva at Bhojpur (Bhopal).
3. A conventional lion's head on one of the Gaṇas in a Mamallapuram relief.
4. A Gaṇa figure in Mahākāleśvara temple at Bagh exactly having the same features as Bhojpur image.
5. A Gaṇa figure with *rākṣasa* face on belley on a panel in the Kumbheśvara temple at Pāṭan (Nepal).

The motif is not peculiar to India, but also occurs in African, Chinese and Mexican art. —S.R.

51. Boeles, J.J. :—*A Rāmāyaṇa Relief from the Khmer Sanctuary at Pimai in North-East Thailand.*

JSS, LVII, Pt. 1, 1969, pp. 163-78.

The stone relief shows Rāma's monkey-army in the act of building the causeway from India to Lanka as described in Vālmīki's *Rāmāyaṇa*. with one major deviation. It depicts the carrying away of stones by fishes, and this important incident has not been mentioned in the *Rāmāyaṇa*. The author describes the relief and compares it with the representations of the same episode from other reliefs in Thailand and Indonesia. —U.V.S.

52. Dange, Sindhu (Smt.) :—*Surasā aur Hanumān*. (*Surasā and Hanumān*). (*in Hindi*)

VJ, April-May 1971.

For summary see under Section III.

53. Das, D.R. :—*Dvādaśāditya*.

JAIH, IV, Pts. 1-2, 1970-71, pp. 226-37.

The sculptures of a huge stone temple, dismantled by Muslims for building a tomb at Tribeni, W. Bengal, contain among others, *daśāvatāra* images and a panel showing 12 *Ādityas* with the Trinity in the centre. All the Ādityas are four-handed and standing on lotus-pedestal. Their upper two hands hold the usual lotus stalks. Five out of six Ādityas on the right of the Trinity show each a lotus mark on the right palm and hold a double-edged *Vajra* in the left hand. Two Ādityas immediately flanking the triad have each a mace in the lower left hand.

This seems to be the only Dvādaśāditya panel occurring as an architectural piece in Eastern India. Some images of the Sun-god with 11 Ādityas are, however, found at Vikrampur, Rāmpāl, etc. In the Tribeni image under discussion, all the Ādityas enjoy equal status and the presence of the Brāhmanical triad adds to its interest. In this connection, it may be remembered that Dhātṛ, Rudra and Viṣṇu have been included among the Ādityas.

Further, the *Purāṇas* show the connection of the Ādityas by name with the 12 months, and they differ from text to text. In the Vedic age, sacrifices were offered to Sūrya, Savitṛ, Pūṣan, Bhaga, Vivasvat, Mitra and Varuṇa, each personifying different attributes of the Sun. These deities along with a few additions and alterations came to constitute, in different groupings and contexts, the 12 Ādityas. —S.R.

54. Dasgupta, Kalyan Kumar :—*Aśokan Art—Why and how far Buddhist.*

PIHC, XXXI, 1969. PP. 56-60

The art of Aśoka, as evidenced by free-standing pillars with animal capitals at places like Basarh, Sankissā, Lauriya-Nandangarh, Rāmpurva Sārnāth etc., the elephant sculpture at Dhauli and the drawing of an elephant on the north face of a rock at Kalsi, is confined to the depiction of animals, the number of which again strikingly being limited to four, viz, lion, bull, elephant and horse. Despite the fact that some of these animals find an honoured place in myths and legends of other nations and religions, they were no less venerated by the Buddhists as is apparent from their mythology. All of them are in one way or other associated with Gautama Buddha. Thus while the Master has been conspicuously described as *Śākya-siṁha* (lion of the Śākya race) in Buddhist texts, his nativity is said to have taken place in the zodiac sign Taurus (*vṛṣa*). Gautama is further said to have entered his mother's womb in the form of a white elephant in her dream and the galloping horse, the last animal, reminiscent of Siddhārtha's favourite steed Kaṇṭhaka symbolizes the Great Renunciation (*mahābhiniṣkramaṇa)* of the Master. Indeed, the conspicuous association of all these four animals with Gautama either as Bodhisattva or as Buddha in Buddhist literature on the one hand and their prominent place in the art of Aśoka on the other, lend or strong Buddhist overtone to the art of the Marurya monarch. As regards the Wheel, another characteristic element of Asokan art, it may be suggested that the wheels with 24 spokes on the abscus of the Sarnath capital stands for *dharmachakras* which the Buddha set rolling to four quarters, the 24 spokes sustaining each of them symbolizing the 24 modes of principal causal relations treated in Buddhist philosophy. Again, a big wheel originally crowning the lion capital at Sarnath consisting of 32 spokes may be regarded as symbolizing the Master himself, the very embodiment of his own *dharmaśarīra*, endowed with 32 chief signs of the Superman (*mahāpuruṣalakṣaṇas*). The explanation of the character of Aśokan art as offered above seems to get further support from the art Ceylon, origins of which are linked with Buddhism : while in Ceylon the same animals are found carved on some early moon-stones as well as on some pillars discovered at old sites like Anuradhapura, bronze figures of these quadrupeds have been recovered at the cubical cells of the eighth-century Vijayarama monastery.

What has been said above is but quite natural against the background of the religious faith of Aśoka which was undeniably Buddhism. More, in consideration of the prevailing psychological climate which enjoined the presence of the Master in plastic activities only through symbols, the art of Aśoka characterised mainly by the said animal figures and marked conspicuously by the absence of the human figure

of the Buddha, seems to have been the legitimate predecessor of Buddhist art of Bharhut-Sanchi. It would, however, be an exaggeration if Aśoka's art is described as restrictedly Buddhist in character. Undoubtedly, his art was born and reared up in keeping with the spirit of his *dharma*, which went beyond the doctrinal limits. The appeal of his art was, indeed, universal in spite of its markedly Buddhist overtone. In other words, Aśokan art was *largely*, though not *exclusively*, imbued with Buddhism.—G.S.M.

55. De Souza, J. Patrocinio :—*The Symbol of the Double-headed Eagle : Its Origin, Diffusion and Significance.*

JUB, XXXVIII, No. 74, Oct. 1969, pp. 117-34.

A study of the extraordinary symbol of the double-headed eagle, both in art and literature, as an heraldic device, as a royal *lāñcchana*, as a *Virūda*, as an imperial ensign, and as a bird of legend, based on archaeological, epigraphic, iconographic, numismatic, artistic and literary sources.

Where, when and how this strange symbol originated are questions that have intrigued scholars. All available clues point to Mesopotamia as the land of its origin which thereafter migrated to India. But this is not the only form in which it is represented in art. There are two other designs—one the double-headed eagle *passant*, *e.g.*, that on a *toraṇa* at Sirkap (Taxila), and the other a composite creature with a human body and two bird-heads, as found only in South Indian art. These two types are exclusively indigenous to India.

Arising in Mesopotamia from an attempt at symmetry, as a purely artistic creation dictated by the necessities of design, without any special symbolic meaning at the outset, the double-headed eagle acquired in course of time a distinctive character as a species of fabulous birds and a rich mythology grew around it. One thing is certain : the motif was not devised to represent a myth, but the myth developed from the device. When the symbol migrated to India, it came to be identified with the *Bhāruṇḍa* bird of ancient Indian tradition, and it was finally given both a local habitation and a name in the Karnatak as *Gandabheruṇḍa*, related to Garuḍa and sometimes confused with it.——M.C.

56. Desai, Chaitanya :—*The Origin and Davelopment of Khyāl.*

JMA, XL, Pts. 1-4, 1969, pp. 147-82.

Deals most exhaustively with the origin and development of *Khyāl* under the following heads : (1) *Sāmagāna* and *Dhruvāgāna*, (2) Sanskrit

and Prakrit Compositions, (3) Domination of word, *tāla*, and *Vīṇā* technique, (4) Emergence of *Dhruvapada* and *Dhrupada*, (5) *Dhamār* and *Khyāl*, (6) Was the *Khyāl* imported from Persia? (7) *Khyāl* in the Rājasthāni dramas, (8) *Khyāl* mentioned by Nāmadeva (*c.* 1300 A.D.), (9) *Khyāl* as a marriage song, (10) Special features of *Khyāl*, (11) Stages of progress, (12) *Tānas* and their varieties, (13) *Tālas* of *Khyāl*, (14) Styles of *Khyāl* singing, (15) Contribution of instruments, (16) The '*Nomtom*' *ālāpa*, (17) Language, speech and graces, (18) Various styles of languages for *Prabandhas*, (19) *Rasa* effect of *Rāgas*, (20) Some historical data, (21) *Khyāl* in *Saṅgītaratnākara*, (22) The present state of *Khyāl* singing and (23) Essential qualities of good music.——M.C.

57. Desai, Kalpana :—*Varāha*,

JASB, XLIII-XLIV, 1968-69, pp. 196-218.

The paper reveals through the various images of *Varāha*, the incarnation of Visṇu, as located in the numerous temples of north and south of the Indian Peninsula, the traits of similarity and variations as depicted by the several sculptors and iconographers. It presents an etymological derivation of the term *Varāha* and equates it with the word *Vṛtra* which implies 'cloud'. Its origin is traced from the *Vedas*, covering in its onward track the Brāhmaṇas, Āraṇyakas, then channelising its course through the Epics and the *Purāṇas*, down to the post-Gupta and Mediaeval period of Northern India. The *Varāha* image is classified in three varied forms like *Bhūvarāha*, *Yajñavarāha* and *Pralayavarāha*. The significance of each category is beautifully described.—J.B.K.

58. Dhaky, M.A. :—*The Temple of Madhusūdana at Mungthala.*

JOIB, XX, No. 1, 1970, pp. 70-74.

The main temple faces West. The Mūlaprāsāda is *tryaṅga* on plan and the *śikhara* is of the *pañcāṇḍaka* variety reminiscent of the Kesarī type of Mālava and Māru-Gurjara *vāstuśāstras*.

The *dvāraśākhā* (door-frame) of the *garbhagṛha* (cell) has Yogāsana Śiva as the tutelary image; the *uttaraṅga* architrava shows Brahmā and Viṣṇu in panel on either side of Śiva in the middle.

The door-frame of the Gūḍhamaṇḍapa, shows *Vaikuṇṭha* form of Viṣṇu as tutelary image; and in the *grabhagṛha* is the cult image of Viṣṇu. The original dedication of the temple seems to be to Śiva, but the present cult image in the cell is of Viṣṇu of the age not far removed from the temple itself. When and how this curious change happened is not easy to determine. Conjecturally, the temple, which was ready before 1025

A.D., could not be consecrated on account of some interruption plausibly Mahmud's invasion. When peace returned, the builders or those incharge of the temple decided to dedicate the empty temple to Viṣṇu.

Two *devakulikās* enshrine interesting images of one two armed Sūrya and a four-armed Mahiṣāsuramardinī (c. 950-70 A.D.)

In front of the gate-house of the enclosure stands an incomplete *toraṇa* in marble (c. 11th century).—S.R.

59. Dhaky, M.A. :—*The Gandharva Figures from Osia and Jagat.*

JOIB, XX, No. 2, 1970, pp. 143-47.

The *gandharva* minstrels and the *vidyādhara* angels, the *Kinnara* bird-men and the *apsaras* who occupy a subsidiary status of demi-gods in the cosmic scheme, add material meaning to the spiritual content of a mediaeval Indian temple. In the mediaeval temples particularly in Central and Western India, the *gandharvas* occupy, from 10th century onwards, minor registers in frieze atop the *jaṅghā* section of the wall.

The first group comes from Osia, one of the centres of Mahā-Māru art and architecture which flourished under the Jālor Pratihāras. Among the ensemble of 23 temples (8th-12th. cent.) here, we find on a *śirṣa*-bracket at one place, figures of *gandharva-yugalas*. The first pair depicts a Vīṇā-playing *gandharva* with his *gandharvī apsaras* companion playing cymbals. They wear turbanoid hair-do with bejewelled ribbons. The second pair, with the same features, is sitting in leisurely intimacy. In the third pair, the *gandharva* holds a bowl of wine ; and the manner and verve of the lady reminds the poise of women of the Gupta-Vākāṭaka period. The fourth couple is love-making. The style of the sculpture belongs to the last quarter of the 8th century.

The two examples from Jagat are from the upper register of the *Jaṅghā* of the wall of the Ambikā temple (*c.* 961 A.D.), representing the Mahā-Gurjara style of the Western Indian tradition. One couple is probably Yakṣa, and the other is engaged in music and dance.—S.R.

60. Dixit, Devendra N. :—*Indian Musical Instruments.*

BJ, XVII, No. 7, Nov. 1970, pp. 209-18.

The origin of our musical arts dates back to the dawn of civilisation. By the Vedic times, music, both in the *Ṛik* and *Sāma Vedas*, as a method of rendering hymns in a melodious and scientific manner, is indisputably established. Naturally therefore, our musical instruments

have an ancient and glorious, history. Broadly, the ancient musicologists divide the various instruments into four categories : (1) *tata*, or stringed instruments like the *Vīṇā* (followed by *Sitār*, *Sāraṅgī*, *Sarod*, *Surbāhār*, *Dilrubā*, *Tamburā*, etc.) ; (2) *sushira* or wind instruments like the *Veṇu*, made of ivory, wood, brass, gold or silver (followed by *Shahnai*); (3) *avanaddha* or percussion instruments like *Mṛdaṅga* (followed by drums or *ḍholakas*, *bherī*, *dundubhi*, *tablā*, *etc.*) ; and (4) *ghana* or instruments made of brass or bronze like *Karatāla*, and other cymbals like *Mañjīra*, etc.—M.C.

61. Ghosh, Abhijit :—*Indrāṇī image from Kūrmūn* (*Burdwan District*).

JAIH, III, Pts. 1-2, 1969-70, pp. 165-71.

Bengal has yielded very few images of Indrāṇi. The present black stone realistic image of Indrāṇi in high relief, stylistically belonging to the 14th century A.D., was discovered from the village Kūrmūn in West Bengal. She is seated in *Lalitāsana* on an elephant. Her face is like a hen's egg and nose like a parrot's beak. She has two eyes, almost closed ; and two hands, the right one holding the *Vajra*, and the left, the *aṅkuśa*. Like Indra, she is profusely decked with ornaments like the *kirīṭa*, *kaṅkaṇas*, *keyūras*, *ratna-kuṇḍalas*, *hāras*, *nupuras* and *kaṭimekhalā*. She also wears a *yajñopavīta* and a pair of upper and lower garments. It is not inscribed, and according to tradition, was built by the order of the king Mahendra of Karṇasuvarṇa.—S.R.

62. Gupta, Chitrarekha :—*Vaṭuka-Bhairava on a seal.*

JAIH, III, Pts. 1-2, 1969-70, pp. 157-64.

The seal, collected from Rājgīr or Nālandā, depicts a male figure, apparently nude, seated in *Lalitāsana* on a couch, with a serpent encircling the head. His eyes are blurred, nose parrot-like and upper lip unusually heavy. He has a pot-belly, is two armed, with his left hand in *abhaya-mudrā* and right hand raised and holding an uncertain object. To his left is a crouching dog, to the right a female figure holding a lamp-stand, and at the back the branch of a tree. The association of the figure with a serpent, his nudity, flabbiness of the body, tree motif and the dog point to his being a Śaivite deity, viz, Vaṭuka-Bhairava.

The description of Vaṭuka-Bhairava in the different texts like the *Rūpamaṇḍana*, *Vaṭukabhairava-kalpa*, *Sāradātilaka-tantra*, etc., do not fully agree with each other and the specimens found in museum and elsewhere also differ in physical and emblem details.—S.R.

63. Hari Rao, V.N. :—*The Symbolism of Gaja Lakshmī.*

JIH, XLVIII, Pt. 1, 1970, pp. 73-80.

The earliest Hindu version of Gaja Lakshmī occurs on the pillars of Caves I and 2 in Bādāmī (7th cent. A.D.). On the front face of a pillar corbel in Cave I, the goddes is seated cross-legged on a lotus and attended by *Gandharvas* on either side holding water-pots. In the panel of Cave No. 2, the goddess is seated with legs folded.

Other Gaja-Lakshmī reliefs are found in the Varāhamaṇḍapa and the Ādi-Varāha cave temple at *Mahābalipuram* (7th century), and in the Cave XVI of Ellora, the famous rock-cut Kailāśa temple (8th cent.,) with variations in the pose of the goddess and her attendant figures. The Gaja Lakshmī motif is unknown to the Jain texts though Śrī or Lakshmī is known.

The Gaja Lakshmī symbolism appeared in the Buddhist sculptures earlier than in the Brāhmaṇical, at Sāñchī, Bhārahut and Bodh Gaya (*c.* 100-50 B.C.). It is one of the earliest devices frequently found on the tribal coins and coins of the local rulers found in Kauśāmbī, Ayodhyā and Ujjain (300-100 B.C.), and also sculptured later on the pillars and lintels of, doorways of Tarakabrahmā temple at Alampur, and on the lintels of several Chālukyan temples of Kalyāṇī.

A peculiar adaptation of the Buddhist *triratna* or *nandīpada* symbol for Gaja Lakshmī is interesting. —S.R.

64. Harle, James C. :—*Le Temple de Nāganātha a Nagrāl.* (*The Nāganātha Temple at Nagrāl*). (*in French*)

AA, XVIII, 1969, pp. 53-83.

Discusses the architecture and sculpture of this temple which was not included by Percy Brown in his *Indian Architecture.* Besides, it is compared with other temples of Cālukya group.

Images in the sculptures include Viṣṇu, Brahmā, Śiva and *Mithunas.* Profusely illustrated. —N.D.G.

65. Iyer, Venkatasubramoni, S. :—*Some Less Known Composers of Kerala.*

JMA, XL, Pts. 1-4, 1969, pp. 98-106.

Kerala has a long tradition of Karṇātic classical music. Many of the composers hailing from that land are, however, not known to the

world outside. The vast and varied output of Mahārāja Svati Tirunal and its dazzling brilliance threw into oblivion the composition of others who preceded and followed him. The present paper discusses the more obscure composers like Ramapurathu Varyar, Ramapanivada, Kulaśekhara, Koṭṭayam Vīrakerala Varmā, Kuñchan Nampyar, Rānī Rukmiṇī Bai and Palghat Parameśvara Bhagāvatār of the Pre-Svati Tirunal period; and Kotungallur Kuñjikuttan Tampuran, Kerala Varmā Koil Tampuran, Manavikrama Ettan Tampuran, Rānī Lakṣmī Bai, Kalyanikutti Ammachi, Mukkolakkal Marar, Pazhedattu Śaṅkaran Namputiri, Attur Kṛṣṇa Pisharoti, etc., of the post-Svati Tirunal period.—M.C.

66. Joshi, M.C. :—*Two Interesting Sun Images from Nachnā.*

JIH, XLVIII, Pt. 1, 1970, pp. 81-87.

Two images in and around Nachnā are interesting on account of their peculiar iconographic features.

The one at Ganj is worshipped as Kāla-Bhairava. In many qualities, it resembles the Kuṣāṇa school of Mathurā. The dress is *udīcya* (Northern), the moustache on the upper lip and the sword are reminiscent of earlier foreign derivations. The Keśoṣṇīṣa probably denotes the possession of the Supreme knowledge by Sūrya. The sword and the mace are emblems of temporal authority, power and justice. The image thus combines both the material and spiritual aspects and seems to represent the composite form of Sāmba (mortal) and Sūrya (divinity) termed as Sāmbāditya, possibly manufactured with a view to popularizing the Hinduized East Iranian mode of sun-worship.

The significant aspect of the Nachnā Sun-relief is the well-trimmed, short woolly beard covering the chin and the lower part of the cheeks with horizontally shaven ends, and the upper lip without moustaches a definitely non-Indian feature, possibly of West Asian or Sassanian origin, representing a combination of Indian and foreign ideas in regard to the Solar concept and may have been modelled by the Indians of Iranian descent or the Maga Brāhmaṇas. —S.R.

67. Khajuria, V.R. :—*Pahāṛī Miniature Paintings.*

CF, XII, Nos. 3-4, 1970, pp. 80-84.

The term *Pahāṛī* denotes a wide area around Sivalik Hills and extends to different states. Different styles of painting (*Kalam*) originated under the patronage of local rulers. Of these the oldest style originated in Basohli (Jammu state). The earliest miniatures illustrating Bhānudatta's *Rasamañjarī* have been discussed. The second phase of

miniatures belonging to Raja Medhani Pal period illustrating the *Gīta Govinda* have also been examined. Other styles of *Pahārī* painting such as Jammu Kalam, Kangra Kalam have also been discussed. —D.B.S.

68. Khan, Mohd, Israil :—*Sarasvatyāḥ Mūrteḥ Paurāṇika-Vivaraṇaṁ* (*A Purāṇic Account of the Image of Sarasvatī*). (*in Sanskrit*).

Pur. XI, No. 2, 1962, pp. 285-96.

A landmark in the development is seen in the character of the goddess Sarasvatī when one enters the Purāṇic era. It is the Purāṇas which at first have anthropomorphised her to the fullest extent and offered to us several iconographical references to her.—P.G.

69. Kothari, Sunil :—*Orissi Dance.*

BJ, XVII, No. 7, 1970, pp. 196-208.

The superbly lyrical Orissi dance performed by the *devadāsīs* or Maharis in the sanctum sanctorum of the Orissan temples, dates back to the ninth century A.D., and there are epigraphical references too in this regard. A remarkable feature of the temple architecture in Orissa, accordingly, is the construction of *Nāṭ-Maṇḍapas* or dancing halls attached to the temples, specially for the performance of dance and music. Outstanding among such *Nāṭ-Maṇḍapas* are those at Konārak and Bhuvaneśvara. Several kings of different dynasties who ruled over Orissa took pride in constructing them. Choḍagaṅgadeva (11th century A D.), for example, employed the *devadāsīs* in the Jagannātha temple; and his son Anaṅga Bhīmadeva built a *Nāṭ-Maṇḍapa* to it. These royal connoisseurs of music and dance introduced also the *aṣṭapadīs* of Jayadeva's *Gītagovinda* which formed the content of interpretative dance-*abhinaya* in Orissi repertoire. There are also many sculptural and literary evidences to show the depth and extent of the distinctive characteristics of the Orissi dance. —M.C.

70. Maithani, B.P. :—*Lotus in Ancient Indian Culture.*

IAC, XVIIII, No. 3, July 1969, pp. 3-10.

The lotus a occupies glorious place in Indian literature and art. *Padma* is referred to in various contexts in (i) literature, right from the Ṛgvedic period, (ii) the *Brāhmaṇas*, e.g., *Śatapatha* and *Pañcaviṁśa*, (iii) the Epics, (iv) Purāṇic mythologies, and (v) the works of Kālidāsa, Śrīharṣa, Bhartṛhari, etc. How this flower got introduced into the society before the Vedic age and the Indus Valley period is a matter of guess.

Lotus is equally a very important decorative motif in Indian art and is conspicuously symbolic of many concepts religious and æsthetic. The Mauryan terracottas; the Śuṅga sculptures of Bhārahut, Sāñchī, etc.; the Gandhāra and Mathurā Schools of art; the Gupta sculptures, paintings and coins abundantly testify to this. *Padma* suggests prosperity, fertility, fecundity, radiance, abundance, lustre, fame, knowledge, innocence, beauty and simplicity. 4 plates attached. —M.C.

71. McCutchion, David :—*An Unidentified Saṁhāramūrti of Śiva at Bhāior (West Bengal).*

JIH, XLVIII, Pt. 2, 1970, pp. 345-56.

The image lies in a ruined temple on the top of a mound to the north of Phatakar Dighi in Bhāior, a remote village in the Tapan P.S. of W. Dinajpur (W. Bengal). The upper part of the image shows nine right arms holding (clock-wise) *śalākā, muṣala ?, lotus ?, gadā, valaya, vajra*, arrow being pulled out of quiver, and brandishing *Khaḍga*. The left visible arms hold *kapāla, paraśu kheṭaka*, dagger, bell and *pāśa*. The figure is male with a tall *jaṭā-mukuṭa*, three eyes, laughing mouth with two fangs protruding, and wears a *muṇḍamālā, yajñopavīta, hāra*, ear-rings, etc.

The bottom part, lying a few feet away, shows the *triśūla* held in the frontal right hand piercing a prostrate naked male figure. The deity is standing in the *ālīḍha* posture, with left foot on the head of the naked figure, and the other foot pressing down another naked dwarf. Between the feet is a short-horned bull.

This image of Śiva is unusual for its size and is also iconographically unique. Three such images have been published so far from Bengal. In all these, the god is smiling 'horribly', representing an *ugra* variety of Śiva, but they do not tally with any standard *saṁhāramūrti* such as *Gajāsurasaṁhāra, Tripurāntaka*, and *Jālandhara-vadhya-mūrtis*.

The author then describes several similar images from the Dacca and Rajashahi museums. The Bhāior image may be placed not earlier than the 11th century. —S.R.

72. Mehta, R.N. :—*An Amitābha Buddha (?) Image from Chavaj.*

JOIB, XX, No. 2, 1970, pp. 181-82.

A beautiful small image was obtained while digging the foundations of a house in Chavaj and is in the possession of Shankarpal Thakore of Broach.

The deity is seated in *padmāsana* in *dhyāna mudrā* with his hands resting on the lap. The head wears curly ringlets culminating in a top knot. The presence of *Uttarīya* and the absence of *Lāñchana* indicate that the image is not of a Jain *tīrthāṅkara*. In the Buddhist iconography of Vajrayāna, the Buddha in *Dhyāna Mudrā* is known as Amitābha.

On stylistic grounds, the head is comparable with the images from Devnimori, and it belongs to the groups known in the 4th cent. A.D. The lower folds of the drapery could, however, be compared with the images from Shamlaji which belong to the 5th/7th century. This small image may also be the product of the same school. —S.R.

73. Murthy, K. Krishna :—*An Unique Sculpture of Mahāsadāśiva from Pedda Viṅgī, Andhra Pradesh.*

JORM, XXVI, Pts. 1-4, 1970, pp. 1-2.

Identifies a block stone sculpture from Pedda Veṅgi in Andhra Pradesh as that of an unique sculpture of Mahāsadāśiva of the Early Eastern Chālukyan period and discussess, at length, its iconographic features. This rare sculpture is twenty-armed ten-headed—five heads on each side in a group represent the five aspects of Śiva (*Pañchabrahmas*). All the heads have *jaṭāmukuṭas*. The *kuṇḍalas*, *kaṇṭhābharaṇa*, *prakoṣṭhavalaya*, *mekhalā*, *nūpura*, yajñopavīta, *udarabandha* are all quite distinct. The snake ornament is quite significant. One of his right hands is in the *abhayamudrā*.

The philosophic aspect of Mahāsadāśiva we get in the *Vātula Śuddhāgama* and *Mānasāra*. The sculpture under reference corresponds well to the textual description gives in the *Mānasāra*. The other iconographic details such as attributes, decorations, etc., go well with the literary exemplifications.

The sculptural representation of Mahāsadāśiva in this esoteric manner is very rare in Hindu iconography. The only other example comes from Vaidyesvaran Koyil in Tañjavore district.—Author.

74. Nath, R. :—*The Minaret vs. the Dhvajastambha.*

Ind. VII, No. 1, March 1970, pp. 19-32.

The minār (or minaret) has no functional purpose. It was a ceremonial construction in imitation of the Buddhist *dhvaja-stambha*. After an examination of the ceremonial aspect of the *minār* in connection with the few very prominent examples of India, the author finds that in the

early part of the Muslim rule, the minār had become a ceremonial construction, and later it came to be a decorative feature only. —U.V.S.

75. Neeraj, Jai Singh, :—*Rājasthānī Citrakalā* (*Paintings of Rajasthan*). (*in Hindi*).

Sod. Pat. XX, No. 3, 1969, pp. 31-37.

Discusses the origin and development of the art of painting in Rajasthan. The various styles of painting can be classified into eight sub-regional styles named after Mevar, Bundi, Kota, Marwar, Kishangarh, Bikaner, Jaipur and Alwar. The characteristics of these paintings have also been briefly described. —U.V.S.

76. Omchery, Leela :—*Ideals in Music as Seen through Mahābhārata.*

IAC, XVIII, No. 3, July 1969, pp. 17-25.

Attempts to bring together the ideals in music set up by Vyāsa as evidenced by various scattered and casual references in the *Mahābhārata* the veritable treasure-house of wisdom. Music at its best is called *devagāndharva*, and its exponents consist of *nartaka, gāyaka* and *vādaka*. To denote an expert among them, *Vyāsa* uses the terms *kuśala, viśārada, kovida*, etc. An artist is born and not made. But so many factors play decisive role in making him a *kuśala*. According to Vyāsa, *ācārya* (teacher) and *śikṣā* (training), *śiṣya* (student) and *yoga* (practice), *kalā* (art) and *kalāthya* (artist), *rasika* (admirer) and *vimarśaka* (critic) are the foremost among them. Vyāsa has sparkling suggestions about each of them. The students had to (a) practise *Śabdasaṁskāra* (voice culture) to render his voice melodious *(madhura, svarasampanna snigdha* and *anupama*); (b) learn his songs, maintaining the original form and spirit; (c) do *svādhyāya* (daily recapitulation); (d) study the theory of *rasa*, to assimilate (and express) the contents of the song; (e) understand the intricacies of *tāla* and *laya*; (f) acquire proficiency in singing along with *veṇu, vīṇā* and *mṛdaṅga*; (g) master the technicalities of the *gāndharva*; (h) become acquainted with the sixty-four arts; and (i) in short, to observe everything that would make him a *dakṣa* in the field of music. —M.C.

77. Pal, Anil Kumar :—*Spotted Animal Motif and Indian Prehistoric Pottery.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 207-13.

The spotted animal motif is very scarce as a decorative art on pottery. It was established as a cult symbol in the Middle East even

in the Neolithic times (*c.* 5880 B.C.). Spotted animal appears probably for the first time in a relief work on the north and east wall of a shrine. The motif may be viewed from the point of naturalistic representation such as on deer, panther or leopard, or of the artist's schema or convention. Spotted animals are found on the earliest wall-paintings in Mesopotamia at Tell Uqair (late 4th and early 3rd millennium B.C.), which were probably the ultimate source of the pottery design found in Iran and Central Asian sites.

In India, the spotted animal motif on pottery appears for the first time in the N.W. at Siah II, Anjira and Mohenjodaro. With the exception of these sites, this motif has no parallel as a pottery design in Indus Valley Civilization. It is again found later at Gilund, Navadatoli, and Nagda in Central India, and at Prakash, Bahal and Daimabad in Maharashtra.

It can be said that this motif occurred in a very early context in Western Asia and probably reached India through Iran and Central Asia between 2500 and 2000 B.C., and the Central and Western sites of the Indian peninsula only after 1800 B.C.—S.R.

78. Patel, S.D. :—*Sociology and Indian Arts.*

JUB, XXXVIII, No. 74, Oct. 1969, pp. 140-45.

Aims at unfolding the significance of Indian Arts, drawing sociological inference, and clarifying the relation of the Arts to sociology. The field of sociology and arts is the same : Man. Art in India enjoys a distinct position. It is directly related to religion and philosophy. Now, religion is not only one of the most influential forces of society, it is also considered by many as the centre and origin of culture—the impulse that makes civilization. Thus, whenever there is a social life, there is a distinctive pattern of leisure and recreation, some elaboration of the arts and crafts, and some form of religion expressed in a social set of ideas or myths, and often in fairly elaborate rituals. Indian art more or less confirms this view. It is rich and sublime in its perspective. It depicts : (i) the divine essence or reality; (ii) the conflict between good and evil (*daivāsuram*); and (iii) the place of man in the divine scheme of things. Indian art is an instrument of progress and cultural development of the people, and is closely related to sociology. Like sociology, its ultimate object is to serve man and, through him, society, the nation and the entire world. Its basic aim is *Mānavadharma*, service of humanity. It tries to bring about all-round progress, viz., truth, peace and beauty (*satyaṁ, śivaṁ, sundaraṁ*). —M.C.

79. Prasad, B. R. :—*Śukanāsā in Dravidian Architecture.*

JOIB, XX, No. 1, 1970, pp. 62-69.

The larger version of *gavākṣa* at the root of *bhadra* axially projecting forth is termed Śukanāsā in *Vāstu-Śāstras.* Its adaptation was in the *latina* form of temples at Aihole (7th cent.). Its definitions are found in the *Mayamata, Śaivāgama Nibandhana* and *Īśāna-Śivagurudeva Paddhati.*

A new idiom began when the *Śukanāsā* was associated with the *kūṭina* form of *vimāna* in Chālukyan architecture. According to Srinivasan, Bādāmī and Mahakuteswar temples would be the earliest of the series, but he has not considered the Dravidian temple at Alampur and Pārvatī temple at Sandur.

The Śukanāsā of the Tāraka-Brahmā temple in the front, capping the *antarāla* is reminiscent of the Valabhī type, and being of the earliest example, contrasts with that of later temples. Śukanāsā in the context of *kūṭina* form is a variable feature. In the Pārvatī temple also the *Śukanāsā* is not of the true form, but presents a Valabhī form covering the whole of *Mukhamaṇḍapa.* In the early 8th century, the *Śukanāsā* rises up to the half of the *Śikhara* height.

The author has discussed the *Śukanāsās* of the Chālukya, Rāṣṭrakūṭa and Hoyasala architecture, as also of the Andhra erections of the 10th-12th century and the Kākatīya temples (11th-13th century), down to the Vijayanagara regime (14th-15th century). —S.R.

80. Raghavachari, K. :—*Identification of Rāmāyaṇa Scenes.*

JOIB, XXI, No. 3, 1972, pp. 210-16.

Attempts to identify the *Rāmāyaṇa* scenes from Etruscan paintings occurring on some of the plaques, vases and mirrors of 600 B.C. Of the ten paintings that have been studied, two were recovered at Tarquenin, five at Cerveteri, one from a painted vase, and two from mirrors.

In the first instance, the author recounts the paintings as decribed in the Etruscan history. Thereafter, he gives his interpretations and identifications of the Etruscan painted plaques and paintings with those of the scenes in the *Rāmāyaṇa* like Daśaratha's consultations with Sumanta, distribution of *pāyasa* by Kauśalyā, Rama's *Araṇyavāsa*, Bharata's mission to Rāma, fight of Vāli and Sugrīva, Rāvaṇa's abduction of Sītā, capture of *aśvamedha* horse by Lava and Kuśa, etc.

The exemplification of *Rāmāyaṇa* scenes in the Etruscan paintings betreys the unmistakable influence of the *Rāmāyaṇa* on the Etruscans as early as the 6th cent. B.C.—K.K.M.

81. Sadhu Ram :—*Identification of Durgā of Terracotta Mould from Panjab.*

VIJ, IX, Pt. 2, 1971, pp. 308-14.

In this fragmentary mould the four-armed Durgā is represented as holding in her proper left-hands a drinking bowl and a trident respectively, and in one of her right hands, a shield (*kheṭa*) in profile. The missing right hand may have been in the *varada* pose.

According to the description of Durgā in her three aspects in *Raṅgamaṇḍana* the mould and its cast represent her *Kṣemaṅkarī* aspect. —Author

82. Sahai, Bhagwant :—*An Interesting Stone Panel from the Viṣṇupāda Temple.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 709-16.

The Viṣṇupāda Temple at Gayā has a panel of black basalt (1′8″×9″) stuck to the outer wall near the doorway leading to the temple's courtyard. The panel contains figures of Agni, Indra, Yama, Varuṇa and Kubera, all of them excepting the last one being accompanied by their respective mounts. The first three and the last figures are easily identified. The figure of Varuṇa, however, presented some difficulty owing to the mount which is not realistic, rather purely imaginary creation of the artist's fancy but endowed with features indicative of its association with water, and, as such, identified as the sea-master. The sculpture, assigned to the 10th-12th century A.D. stands as a class by itself for it represents a group of such deities as has not been met with so far in other parts of the country.—Author.

83. Sankalia, H.D. & Dhavlikar M.K. :—*The Terracotta Art of India.*

Mar, XXIII, No. 1,1969, pp. 33-54.

The terracotta art of India has at least a history of five thousand years. The earliest terracottas so for discovered are those from the north-west regions of the sub-continent. These pre-Harappan Zhob and Kulli culture people produced hand-made human and animal figures in the beginning of the third millennium B.C. The Harappans, later half of third millennium B.C. produced better and finer terracottas

and devised the mould. The use of mould was forgotten in the succeeding periods and was only revived in the third century B.C. During the period of post-Harappan chalcolithic cultures, the artistic standards were on the decline. But the artists of the Ahar and Malwa cultures seem to have set a new trend, as is evident from the singalarly unique variety of terracottas from Kayatha. The Mauryan period is marked by a sudden spurt in the artistic activity. In the Śuṅga period a single mould is used on a very large scale in the production of terracottas. The Kushāṇa artist ignored the mould and reverted to hand-made forms. At the same time in the Deccan, the artist used double-mould a technique of Roman origin. In the Gupta and post-Gupta periods both the techniques were used. During the post-Gupta and the mediaeval periods, the terracotta art remains were confined only to Bengal and Bihar and a small centre in Kashmir.

The authors describe the development, techniques, contents of art forms subjects, and distinguishing features of the terracottas from the pre-Harappan to the post-Gupta period. The article is well illustrated. —U.V.S.

84. Saraf, Suraj :—*Temples and Tombs of Jammu.*

CF,XII, Nos. 3-4, 1970. pp. 33-35.

Jammu, a city of temples, is also a city of tombs of Muslim *Pīrs* which are worshipped by more Hindus than Muslims.

Excepting one or two temples, all were built in the 19th century or even later and are similar in style. Some of them contain numerous sculptures and excellent frascoes done in the old Pahāri painting style. The most important of the temples from the architectural and sculptural angles are those at Babor and Kirmachi, about a thousand year old.

Tombs are another attraction. The pious life of the great *Pīrs* and the unabounding faith of myriad devotees mark out these tombs as significant sites in the culture and history of Jammu.—U.V.S.

85. Sharma, B.N. :—*Abhiṣeka in Indian Art.*

JOIB, XXI, Nos. 1-2, 1971, pp. 108-13.

The *Aitareya Brāhamaṇa* mentions two kinds of *abhiṣekas*, namely, the *Punar-abhiṣeka* and *Aindra-mahābhiṣeka*. The speaks of *Rāmāyaṇa* the *abhiṣeka* of the goddess Lakṣmī by two elephants flanked on either side.

However, the sculptural depiction of *abhiṣeka* in Indian art is in plenty. The Gajalakṣmī image of the Śuṅga, Kusāṇa and Gupta art are well-known. So also are the mediaeval sculptures found at Abaneri and Amjhara. Interestingly, this sculptural depiction of a pair of elephants consecrating the goddess has literary corroboration in the *Prapañcasāra*.

The *abhiṣekas* of Skanda Gaṇapati, Śiva-Liṅga, Vishṇu and Veṇugopāla are well-known both in Indian literature and art. These *abhiṣekas* are individually dealt with by the author.

In ancient literature, apart from the above enumerated *abhiṣekas*, reference has also been made to the *abhiṣekas* of the deities like Varuṇa and others. The *Māhabhīṣeka* of the famous Gomateśvara at Śravaṇabelgolā in Mysore State bespeaks the Jain tradition of consecrating the icons of their divinities.—K.K.M.

86. Sharma, Brajendra Nath :—*Rājasthāna Prastarakalā meṅ Rāvaṇānugraha mūrti.* (*The Rāvaṇānugraha Image in the Stone Sculptures of Rajasthan*). (*in Hindi*).

Mbh, XVIII, No. 2, 1970, pp. 86-88.

The story of Rāvaṇa being blessed by Śiva (*Rāvaṇānugraha*) occurs in the *Rāmāyaṇa*. Kālidāsa also describes the lifting of the mountain by Rāvaṇa. This idea has been depicted in an image of *c.* 5th century (now in Mathura Museum), and also in the 6th-7th century temples at Bhuvaneśvara. One such sculpture of the 8th century from Āvānerī has been published by R.C. Agrawal. The author describes and illustrates a similar contemporary sculpture from a temple at Osia near Jodhpur.

—U.V.S.

87. Sharma, R.K. :—*Gandhāra-Hellenistic School of Ancient Indian Art.*

IAC, XVIII, No. 3, July 1969, pp. 42-44.

The art of Gandhāra, the official art of the Kuṣāṇa emperor, Kaniṣka, and his successors, flourished in N.W. India from the first to the seventh century A.D. Geographically, this region lay exposed to all sorts of foreign contacts and influences—Persian, Greek, Roman, Śaka and Kuṣāṇa. The Hellenistic inspiration of this art is undeniable. Figures of the Buddhist pantheon including those of the Buddha himself, are rendered in terms of the identical characters of the Graeco-Roman pantheon. *Yakṣas, Garuḍas, Nāgas* and even *Vajrapāṇi* with their usual attributes are conceived and represented in terms of the beared genii, Atlantes, Bacchus, Zeus, Herakles, Eros, Hermes or Poseidon. Another

definite borrowing was the method of representing the Buddha legends in a series of separate episodes. The chronology of the sculptures of the Peshawar valley is a vexing problem. It appears that the Bimran reliquary is the earliest product of the School (c. 50 B.C.); and that in the 3rd, 4th and 5th centuries A.D., stone sculpture became rare, and was almost replaced by stucco and terracotta sculpture. In Kashmir and other centres of Fondukistan in Afghanistan, the Gandhāra art continued as late as the 7th century A.D.—M.C.

88. Spagnoli, Maria Mariottini :—*Some Further Observations on the Symbolic Meaning of the Club in the Statue of Kaniṣka.*

EW, XX, No. 4, 1970, pp. 460-68.

A continuation of the author's study on the symbolic meaning of the club or mace in the iconography of the Kuṣāṇa kings (vide EW, XVII, 1967, pp. 248-67). The mace held by Kaniṣka in the statue from Māṭ (Mathurā) is strikingly similar to the Besnagar pillar. This resemblance is not merely casual, but the very same cosmological idea seems to lie at the origin of both mace and pillars. The idea of creation originating from the waters and manifesting itself in the form of a cosmic plant is symbolically expressed by both. Moreover, they express the concept of an unalterable and omnipresent order to which the universe is organized and which is the condition of its existence. The mace shows the ruler's basic function : to guarantee and protect both cosmic and moral order; and it is associated with the idea of punishment and, therefore, of the re-establishment of justice. The mace may be linked to the cosmic pillar that supports the universe—in other words, *dharma*. This group of ideological values, connected with the figure of the king in both the Iranian and Indian worlds, seems to flow into the Kuṣāṇa conception of kingship.—M.C.

89. Viennot, O :—*Le Probleme des Temples a Toit Plat dans l'Inde du Nord.* (*The Problem of Flat-roofed Temples in North India*). (*In French*).

AA, XVIII, 1968, pp. 23-53.

In this amply illustrated article the author classifies all temples of North India with flat roofs in three categories : (a) Sāñcī type, (b) Pārvatī of the Nāchnā-Kuṭharā type, (c) of the Megalithic tradition.

The first mainly represents the temple No. 17 of Sāñcī, Kankali Devi temple of Tigāwa and temple No. I of Udayagiri, and also includes one

at Kunda (recently visited by Mrs. D. Mitra, Director, Archaeological Dept., Govt. of India) and another at Eran.

The second represents the Pārvatī temple of Nāchnā Kutharā and includes the Śiva temples at Bhūmarā and Sakhar (Damoh).

The third type represents the Śiva temple of Mahua and includes other temples and Mukandurrah, Deogŕah, Ladhaura, Balesvara, Babai, Badoh and Parsora.

To justify this classification, the author has given more emphasis on the techniques of construction and stylistic relations to other temples than mere chronology.—N.D.G.

III EPICS AND PURĀṆAS

90. Bapat, G.V. :—*Vālmīki's Ideas on Medical Aid to the Wounded Soldier.*

SPP, X, No. 2, 1970, pp. 1-10.

Discusses in detail the principal references to medical aid in the Rāmāyaṇa. Refers to medical men and their knowledge, location and names of the medical plants as well as details of medical treatment. The writer arrives at the following conclusions :— (a) some kind of medical aid was provided in Vālmīki's age ; (b) the injuries likely to be sustained by soldiers were classified into four categories ; (c) remedial measures to meet the requirements of wounded soldiers, and the four types of injuries were thought of ; (d) incantations or *mantras* were believed to have some power in effecting cure.—S.N.S.

91. Bedekar, V.M. :—*Principles of Mahābhārata Textual criticism : The need for Re-statement.*

Pur, XI, No. 2, 1969, pp. 210-28.

Examines critically the statements made by Madeleine Biardeau (*Purāṇa*, July 1968, pp. 115-23), in which she has called in question the very principles of textual criticism underlying the critical edition of the *Mahābhārata*. The vague statements by her appear to contain not only antiquated or outdated ideas, but also obscurantist ideas which militate against the very science of textual criticism.—P.G.

92. Chatterji, Ashoka :—*A Bengal Manuscript of the Svargakhaṇḍa of the Padmapurāṇa its Character and Importance.*

Pur, XI, No. 2, 1969, pp. 297-303.

Examines one hitherto unknown manuscript of the *Svarga-Khaṇḍa* of the *Padma Purāṇa* found in the Private collections of Pandit Shyamacharana Kaviratna of Howrah. There are reasons to believe that this manuscript (the only dated one) preserves the older text.—P.G.

93. Chatterji, Asim Kumar :—*King Yayāti in the Epics and the Purāṇas.*

VIJ, IX, Pt. 1, 1971, pp. 58-61.

The name of the lunar King occurs in the *Ṛgveda.* He is almost deified in the *Mahābhārata* and is called *Samrāj.* He had an extensive empire which he divided among his five sons. There is not a single *Purāṇa* which does not say something about Yayāti or his activities. There existed probably two traditions about his marriage, one representing him as the husband of Devayānī only (e.g., *Mahābhārata* and *Matsyapurāṇa*) ; and the other as spouse of both Devayāni and Śarmiṣṭhā (e.g., *Ramāyaṇa, Viṣṇu* and *Vāyupurāṇa*, etc.). He is also painted as a model king in epigraphs like the Nāsik Cave inscription of Puḷumāvi. Yayāti was a famous name of some of the Somavaṁśī Orissan kings, one of whom built the city of Yayātinagara (mod. Jaipur.).—S.R.

94. Chattopadhyay, Aparna :—*Śakuntalā of the Mahābhārata-A Study.*

IAC, XVIII, No. 1, 1969, pp. 18–26.

The court scene of the *Mahābhārata* (Adi, ch. 74, 40-72) presents before us a brilliant female character in *Śakuntalā*, majestic in womanly dignity. The long conversation between the king and *Śakuntalā* shows her firm faith in truth and virtue with which she fought against injustice and falsehood—P.G.

95. Chaturvedi, Narmadeshvar :—*Bhāratīya Ṛṣiyoṅ kī Lokonmukhī Vicāradhārā.* (*Social thinking of the Indian seers*). (*In Hindi*).

Hind, XXIX, No. 1-4, 1968, pp. 212-17.

Shows with numerous examples from the Vedas and the Epics that the line of thinking of ancient sages of India has always been pertaining to the human welfare and the betterment of the society itself, and it is not correct to say that these sages have given more emphasis to the things pertaining to the other world rather than this world.—P.G.

96. Dange, Sindhu (Smt.) :—*Surasā aur Hanūmān* (*Surasā and Hanūmān*). (*in Hindi*).

VJ, April-May, 1971, pp. 86-88.

Shows that the motif of the encounter of Hanūmān and Surasā, when the former tries to cross the ocean to reach Laṅkā, is taken from the general mass of the Nāga-lore. The story is compared with that from the *Mahābhārata*, where the actors are Garuḍa and Nāgas, but the motif is the same.—Authoress.

97. Desai, Kalpana :—*Varāha.*

JASB, XLIII-XLIV, 1968-69, pp. 196-218.

For summary see under Section II, No. 57.

98. Flaherty, Wendy Doniger O. :—*The symbolism of the third eye of Śiva in the Purāṇas.*

Pur, XI, No. 2, 1969, pp. 273-84.

The third eye of Śiva is the emblem of his ascetic power; flames issue forth from it to destroy Kāma, the god of desire. Yet throughout the mythology of the Purāṇas this eye appears in erotic contexts, serves erotic purposes, and his various erotic origins. At the wedding of Śiva and Pārvatī it is described by certain texts as having been transformed into a *tilaka*; other versions of this myth state that, unchanged, it served as a *tilaka*. Thus various connotations, some of them apparently contradictory, are seen to be symbolized by the third eye.—Author.

99. Gaur, Savita :—*The Philosophical Significance of the Mahābhārata.*

SPP, X, No. 1, 1970, pp. 43-46.

Although the *Mahābhārata* is primarily a book of religion, an epic and a huge store of legends, yet it contains much that attracts the attention of the students of Indian philosophy. The philosophical concepts have, however, been naturally enunciated quite unsystematically and sporadically—the most conspicuous being the Sāṅkhya school of dualistic realism, the spiritual discipline of the Yoga, the logical system of the Nyāya, the theism of the Vāsudeva-Kṛṣṇa cult and, above all the nature of the Absolute.—M.C.

100. Ghosh, A. :—*A Note on Kapālamocana.*

Pur., XI, No. 2, 1969, pp. 326-41.

The author refers to a *tīrtha* called Kapālamocana in the Kurukṣetra region, one or two *tīrthas* of this name in Kashmir, and similarly some *tīrthas* at Vārāṇasī.—P.G.

101. Gupta, A.S. :—*Himavatkṛta-Pārvatīstutiḥ.* (*Eulogy of Pārvatī by Himavān*).

Pur, XI, No. 1, 1969, pp. 1-9.

The text of the Kūrmapurāṇa (1.12.201-239) containing the eulogy of Pārvatī by Himavān, is edited with the variant readings from the manuscripts collected in the Purāṇa section of the Kāśīrāja Trust. The

writer in his valuable notes at the end of the text has, among other things, enlisted the similar expressions as contained in the *Vibhūti-yoga* of the *Gitā* and in the *Pārvatī-Stuti* of the *Kūrmapurāṇa*—P.G.

102. Gupta, Anand Swarup :—*Vyāsa-Vandanā* (*Obeisance to Vyāsa*).

Pur, XI, No. 2, 1969, pp. 203-6.

Six verses have been taken from some of the works of Mādhavācārya and also those of Śrīnivāsācārya of the Mādhva sect. The verses describe the physical form and some prominent virtues of Vyāsa. Translation and brief notes are given at the end.—P.G.

103. Gupta, Anand Swarup :—*Vāsudeva-Stuti* (*Eulogy of Vāsudeva*).

Pur, XI, No. 2, 1969, pp. 207-09.

The 'Vāsudeva stuti' taken from the Bhāgavata Purāṇa (8.16. 29-37) is a part of the *payo-vrata* instructed by the sage Kaśyapa to his wife Aditi. The verses are given with translation and notes at the end. —P.G.

104. Gupta, Anand Swarup :—*Purāṇic Theory of the Yugas and Kalpas-A Study.*

Pur, XI, No. 2, 1969, pp. 304-23.

Discusses the nature, number and duration of *Yugas*, *Manvantaras*, and *Kalpas* according to the *Manu-Smṛti*, the *Mahābhārata*, the *purāṇas* and the works on Astronomy. The modern outlook has also been given briefly. The *Purāṇic* calculation of the real age of the earth is compared with the geological time scale calculation.—P.G.

105. Gupta, A.S. :—*A Note on the Sarasvatī-Stuti.*

Pur, XIII, No. 1, 1971, pp. 2-3.

An analysis of the *Sarasvatī stuti* by the king Navaratha in the *Kūrmapurāṇa* (1.23.19-21) reveals that in this *Purāṇa* all the three gods of the Trinity have been mentioned as having *Śaktis* playing a prominent part in the creation of the Universe.—G.B.

106. Hohenberger, von Adam :—*Metres of Classical Poetry in the Purāṇas.*

Pur, XI, No. 1, 1969, pp. 10-66.

A close study of the Purāṇas reveals the interesting fact that these works contain many artificial metres, such as are applied by Kālidāsa and other famous poets. In *Śakuntalā* we find 21 ; in the *Bhaviṣyapurāṇa*, 24 ; and in the *Bhāgavatapurāṇa* 31 such metres. The investigation shows : (a) in a tabular form how often each metre in the *Mahāpurāṇas* and the *Harivaṁśa* occurs ; and (b) a list of passages where each metre in the mentioned works is to be found.—P.G.

107. Jhala, Shankar Singh :—*Purāṇoṅ meṅ Brahmā.* (*Brahmā according to Purāṇas*). (*in Hindi*).

Sod. Pat., XX, No. 2, 1969, pp. 37-45.

The concept of *Trimurti* (Trinity) is a characteristic feature of Purāṇic Hinduism, in which Brahmā is invariably taken as the Creator. This four-faced Prajāpati has, however, little place in the *Ṛgveda*, mentioned but once as the supreme Deity, although in the later Vedic works and *Brāhmaṇas* he is taken as a very important god. The *Purāṇas* equate him with the Ṛgvedic *Hiraṇyagarbha* and relate a large number of mythological tales about him. Due to the gradual ascendancy of the Śaiva and Vaiṣṇava sects, however, the Brahmā cult was receding into background. The best Puraṇic representation of Brahmā is found in the *Matsya-purāṇa* (259/40-44).—M.C.

108. Jyotirmitra :—*Vālmīki-Rāmāyaṇe Āyurveda-tattvāni* (*Āyurvedic principles in the Vālmīki-Rāmāyaṇa*). (*in Sanskrit*).

VS, III, No. 2, 1966, pp. 122-29.

For summary see under Section XIII

109. Jyotirmitra :—*Vālmīki Rāmāyaṇa meṇ Cikitsā Vijñāna ke pragati kī Jhalaka.* (*A glimpse of Therapeutic Development in Vālmīki Rāmāyaṇa*). (*in Hindi*).

Pra, XV, No. 2, 1970, pp. 75-106.

For summary see under Section XIII

110. Khan, Mohd. Israil :—*A Paurāṇic Iconographical Account of the Image of Sarasvatī.*

Pur, XI, No. 2, 1969, pp. 285-96.

For summary see under Section II

111. Nath, S. :—*An Identification of Makhakṣetra of Vālmīki's Rāmāyaṇa.*

JOIB, XX, No. 1, 1970, pp. 33-35.

Makhauṛā in the Basti district of U.P. is a site of high antiquity. Ten miles away from Ayodhyā, it is situated on the bank of the river Manoramā, a tributary of the Sarasvatī.

For the *Putreṣṭi* sacrifice of the King Daśaratha, Ṛṣyaśṛṅga suggested that the *Yajñabhūmi* should be constructed on the north bank of the Sarayū. Makhauṛā is situated on the *Īśānakoṇa* from the river Sarayū. The Yajña of king Daśaratha was performed on the full moon of Caitra (March-April). Even now the same old tradition continues about the site with great enthusiasm.

According to the text, Makhāsthāna is towards the *Īśānakoṇa* on the confluence of Kuṭilā and Monoramā. In ancient Śrāvastī, a river named Teṛhi (*Kuṭilā*) flows even at present which merges into the Sarayū. This confluence is situated in the Mahangupur village which still celebrates the occasion. The site referred to by Vālmīki as Yajñabhūmi is evidently the present Makhauṛā.—S.R.

112. Omchery, Leela :—*Ideals in Music as seen through Mahābhārata.*

IAC, XVIII, No. 3, 1969, pp. 17-25.

For summary see under Section 11

113. Pathak, R.A. :—*Some Linguistic Peculiarties in the Purāṇas.*

Pur, XI, No. 1, 1969. pp. 119-26.

Linguistically the Purāṇas represent the transitional stage between the Vedic and classical periods. Their language is often found interspersed with the old survivals of the Vedic language. The writer brings out some important peculiarities in declension, verbal inflexion, verbal augment, gerund, infinitives and particles of the Purāṇic language which makes their antiquity amply evident.—P.G.

114. Pusalker, A.D. :—*Social World in the Mahābhārata.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 575-80.

It reconstructs the social world of the two distinct periods represented by the Mbh., viz, the period of actual Bhārata war (c. 1000 B.C.) and that of the composition of the Mbh. (c. 3rd cent. B.C. to 2nd A.D.). Regarding the first period the systems of promiscuity, polyandry and *niyoga* have been discussed. During the second period the social divisions had not become so rigid as in later times, and different castes could follow any vocation with impunity. The Gurukula system of education was in vogue. Persons belonging to all castes could listen to the discourses on the Vedas. There was no restriction of intercaste marriage in *anuloma* order. Sannyāsa was reserved for the three higher castes only. Liberal attitude was held with regard to women. Child marriage was not allowed. Virgin widows were allowed to remarry. The following characteristic features have also been mentioned : absence of the system of *purdah*, breeding and tending of cattle, currency of meat-eating among all classes, addiction of the Kṣatriyas to liquor, cremation as usual method of the dispersal of the dead, mention of *dāsas* and *dāsīs.*—G.B.

115. Roy, S.N. :—*Historical Analysis of a Purāṇic Verse Relating to the Suṅga Dynasty.*

Pur, XI, No. 1, 1969, pp. 67-72.

An analysis of a verse of the Vāyu-Purāṇa (Uttarabhāga XXXVI, 332) from various possible angles. Concludes that it cannot be made the basis for the history of the Śuṅgas unless it is corrected in the light of the Brahmāṇḍa Purāṇa (III. 74-151), which simply refers to the eight years duration of the reign of Puṣyamitra's son and successor, Agnimitra and not to the readjustment of the empire into eight feudal units.—P.G.

116. Sanyal, Nirmal Chandra :—*The Devī-Bhāgavata as the Real Bhāgavata.*

Pur, XI, No. 1, Jan. 1969, pp. 127-158.

Examines the views of different scholars on the controversy as to which of the two *Bhāgavatas*, viz, the *Devī-Bhāgavata* and the *Viṣṇu-Bhāgavata* (better known as Śrīmad-Bhāgavata), is a Mahāpurāṇa. He comes to the conclusion that the *Devī-Bhāgavata*, and not the Śrīmad-Bhāgavata, is the real Mahāpurāṇa. During the reign of certain Vaiṣṇava kings of Orissa and Bengal the manuscripts of the *Devī Bhāgavata* were destroyed and that is why most of the *Nibandhas* have omitted to draw upon the *Devī-Bhāgavata*. —P.G.

117. Sen, Tripura Sankar :— *The Legacy of Śrī Kṛṣṇa.*

BRMIC, XXI, No. 5, 1970, pp. 133-39.

Lord Kṛṣṇa is the Soul of India, the Great Harmonizer, the ideal *karma-yogin*, and the embodiment of Love, Grace and Beauty. His *Bhagavad-Gītā* preaches the doctrine of *svadharma*, the law of *karma*, the middle course, and complete resignation and self-abnegation.

The impact of the *Gītā* on the late mediaeval and the 19th century religious thought (as seen in the divine ecstacy of Śrī Caitanya and the God-intoxicatedness of Śrī Rāmakṛṣṇa) as also on the western thinkers like Emerson, Schlegel, Humboldt and Schweitzer has been discussed.
—M.C.

118. Sharma, Ramashraya :— *A Re-appraisal of the Intergral Character of the Bālakāṇḍa and the Uttarakāṇḍa of Vālmiki's Rāmāyaṇa.*

JDS, I, No. 1, 1971, pp. 38-48.

Dr. Jacobi and following him a large number of Western scholars, contend that Books II to VI alone constitute the original *Rāmāyaṇa* of Vālmīki and that the *Bālakāṇḍa* and the *Uttarakāṇḍa* were prefixed and affixed to them at some later date. Their position, however, cannot be upheld, for their arguments are invalidated by internal and external evidence available on the point.

The opening canto of the *Rāmāyaṇa* is not a 'table of contents'; it is expressly the *Kāvya-bīja* out of which grew the *Rāmāyaṇa-Kāvya*. The events of the *Bālakāṇḍa* are taken due notice of by Books II to VI and these books also anticipate the material of the *Uttarakāṇḍa*. Moreover, there are no contradictions in the details of the *Bālakāṇḍa* with statements of later books.

The second *Kāvya-praśasti* at the end of the *Uttarakāṇḍa* is due to the special character of that Book. About Rāma, the position of Vālmīki is very clear: he portrays Rāma as a human being though he is at the same time conscious of the divine element in him. Indra is nowhere in the *Rāmāyaṇa* a super-eminent deity; such a position is enjoyed either by Brahmā or by Viṣṇu.

With regard to language, style and spirit, Dr. Jacobi has himself confessed that the *Bālakāṇḍa* and the *Uttarakāṇḍa* are in no way distinguishable from the rest of the *Kāṇḍas*. Lastly, the *Bālakāṇḍa* and the *Uttarakāṇḍa* occupy a definite organic place in the plan of the entire Epic. —Author.

119. Shenoy, Anasuya R. :—*The Ruler and the Ruled in the Mahābhārata.*

AP, XL, No. 2, 1969, pp. 73-77.

The *Śāntiparva* of the *Mahābhārata* contains valuable ideas on Hindu polity and administration, expressed in the form of precepts for a king. They are universally applicable for a proper relationship between rulers and ruled in any stable society. Of particular importance is the reflection that the King is assigned more responsibilities herein than absolute privileges. —M.C.

120. Srivastava, V.C. :—*The Purāṇic Records on the Sun-worship.*

Pur, XI, No. 2, 1969, pp. 229-72.

The earlier Purāṇic texts continue the older Vedic, Epic, and Smṛti traditions of the Sun-worship with minor changes and additions to suit the changed conditions. In earlier chapters of the late *Purāṇas*, the *Vedas* and the *Purāṇas* are given prominence in the worship; while in the later chapters Tāntric symbolism gains popularity. In late Purāṇic records also figures the advent of the Magas and the popularisation of the Sun images and temples at Mūlasthāna, Kālapriya, and Koṇārka. —P.G.

121. Sternbach, Ludwik :—*Purāṇic Wise Sayings in the Literature of Greater India.*

Pur, XI, No. 1, 1969, pp. 73-115.

A detailed account of the literature known as Subhāṣitas which became popular among the Tibetans, Mongolion Manchurians, Nepalese, Ceylonese, Burmese, Siamese, Chinese, Khmers, Javanese, Balinese, etc., with the spreading of the Indian Culture to Greater India. Annex. I gives an account of the Subhāṣitas prevalent in the Literature of Greater India identical with the Purāṇic ones. In Annex. II the Purāṇic texts are also given. —P.G.

122. Upadhyaya, Baldeva :—*A Brief Survey of the Purāṇas on the Kṛṣṇa Līlā.*

Pur, XI, No. 1, Jan. 1969, pp. 159-68.

A short account of those adhyāyas and books of the six *Purāṇas*, viz, *Agni*, *Brahma*, *Padma*. *Brahma-Vaivarta*, *Viṣṇu* and *Śrīmad-Bhāgavata*, in which Kṛṣṇa-Carita has been dealt with. Attention has also has also been drawn to the two lines of approach,—theological and philosophical, to the chequered history of Śrī Kṛṣṇa as found in these major Purāṇas. —P.G.

IV EPIGRAPHY AND NUMISMATICS

123. Agrawal, J.N. :—*Some Observations on the Mehrauli Iron Pillar.*

ABORI, LI, Pts. 1-4, 1970, pp. 189-191.

Discusses the word *dhvaja* referred to in the inscription on the Mehrauli Pillar and attempts to find out whether it is the iron pillar itself or the nearby lofty tower called the Qutab Minar which has been designated as *Viṣṇudhvaja*—*D.A.*

124. Agrawal, Jagannath :—*Some Observations on the Bihar Stone Pillar Inscription.*

JOIB, XX, No. 1, 1970, pp. 44-47.

Dr. R. C. Majumdar has (*Indian Culture* X, 170-73) modified Fleet's reading of *nda* into *ndra* before *guptabaṭe,* and proposed to read *Candraguptabaṭe* or *Indraguptabaṭe* instead of *Skandaguptabaṭe.* In line 23, Fleet read *ndagupta* and restored it to *Skandagupta*. Dr. Majumdar proposed to read it as *rugupta* and restored it to *Purugupta.* Kartikeya Sarma has criticised Dr. Majumdar's reading and considers Fleet's readings to be correct. Jagannatha has defended the emendation of Dr. Majumdar by pointing out that the subscript *ra* and the vowel *u* are clear respectively in both cases.

Further, Kartikeya's remarks that "the shortness of the missing line 24 suggests that the mother's name of the king was not mentioned at this place also," are not clear. Line 24 is not missing, nor is it short, the total number of syllables in it being 10 or 11, which is the usual number in each line of this second part of the record.

Inter alia, Kartikeya has suggested that in the Mandasor inscription of the Guild of Silk-weavers, the emperor referred to is Kumāragupta II. Against this, it may be pointed out that verse 22 of the record states the auspicious resolve of the Guild, and ends it with *tatas=tu* (and then) which raises an expectation. That expectation is fulfilled in verses 29 to 35 which describe the temple, the season and the date 493 of the construction of the temple. The poet in the verses 23 to 28, introduces the name of the ruling emperor Kumāragupta and gives an account of the local dynasty of Bandhuvarman. Now in Mālava year 493, it was Kumāragupta I who was ruling. The

verse 36 separates the two events—the building of the temple, and its repair in M.S. 529.—S.R.

125. Ahmad, Nisar :—*Some Alleged Coins of King Sātavāhana.*

JNSI XXXII Pt. 1,1970, pp. 58-64.

Rapson takes coin Nos. 1 and 2 of *B.M.C.* to be issued by Sātakarṇi of the Nānāghāṭ relievo inscription and Nos. 5, 6 and 7 to a king named Sātakarṇi, the lord of Ākara (East Malwa) which was included in the Andhra dominions. But Mirashi attributes coin Nos. 1, 2, 5, 6 and Trivedi coin No. 7 also of the *B.M.C.* to king Sātavāhana, the founder of the dynasty.

It appears that Nos. 5 and 6 with the legend *nisa* were struck by king Sātakarṇi and coin Nos. 1, 2 with the legend *Rāño Siri Sātasa* and Nos. 5, 6 and 7 are typlogically dissimilar from the definitely known coins of king Sātavahana and may be of an early Sātakarṇi.—S.R.

126. Ahmad Nisar :—*Uninscribed Cast and Inscribed Coinage.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 169-80.

I. Uninscribed Coins

Round, square, rectangular and irregular-shaped copper coins, sometimes along with the punch-marked, suggest a wide circulation from Chandraketugarh in the east to Southern Nevasa and North Eastern Taxila. They bear elephant figure with or without a triangle-beaded standard and symbols on the obverse ; and a tree within railing, hollow cross and arched hill on the reverse. They have been discovered from different strata and periods ranging from I to IV from 9th century B. C. to 600 A. D. from various sites like Ahichchhatra, Hastinapur, Rupar, Kauśāmbī, Rājghāt, Kumrahar, etc.

The uninscribed coins continued to be circulated in the Mid-Gangetic Valley up to the Śuṅga-Kuṣāṇa period and rarely in the Gupta period.

II. Inscribed Coins

Allan assigns only some of the inscribed coins to the 3rd cent. B. C. but thinks that most of them cannot be earlier than the 2nd or Ist cent. B.C. Dr. D. C. Sircar's view that most of the coins bearing the names of the rulers should be assigned to a date later than the early decades of the 2nd cent. B.C. can not be accepted, because Greek influence did

not start with Antialcidas. India was in contact with the Achaemenians from the 6th cent. B.C. Moreover, the time gap between the introduction of Brāhmī legends and their shifting to Kharoṣṭhī on the Negama coins makes it reasonable to conclude that the inscribed money commenced with the close of the 3rd cent, B.C.—S.R.

127. Bajpai, K.D. :—*Coins of Early Ujjayinī Rulers.*

JNSI, Pt. 1, 1970, pp. 77-78.

Two inscribed coins in Dr. S.N. Nagu's collection palaeographically belonging to the 2nd and 1st century B.C., respectively bearing the names of local Ujjayinī rulers, show that after the disintegration of the Maurya empire, the region of eastern Malwa declared its independence.

The first coin shows on the observe standing Śiva with a *dhvaja* on his left and below the Brāhmī legend *Savitasa.* On the reverse are two taurine symbols.

The second coin shows the hill symbol and Brāhmī legend *rāño datasa*, three symbols of the king's name being lost. On its reverse are a tree and taurine symbols.—S.R.

128. Bajpai, K.D.—*A New Biga Type Coin of Vima Kadphises.*

JNSI, XXXII, Pt. 1, 1970, 82-83.

A coin of an alloy of tin, lead and nickle was acquired from Vidiśā. It shows on the obverse the king in usual dress seated in a Biga drawn by two horses. He holds club in right hand. Greek legend *Kadphises* occurs on border and traces of *Ooemo* in front of the chariot. On the reverse is standing Śiva with his left hand akimbo and right holding a *triśūla.* The border shows traces of the *Kharoshṭhī* legend.—S.R.

129. Bandyopadhyay, Samaresh :—*Kedāra.*

JAIH, III, Pts. 1-2, 1969-70, pp. 162-64.

In the *Kuṭṭanīmata* of Dāmodaragupta, *kedāra* is mentioned as a coin. It also occurs as a coin name in the *Kāśikā,* which according to D.R. Bhandarkar, is the same as *kidara* written on the obverse of the Kidāra-Kuṣāṇa coins, called after the Kidāra Kuṣāṇa dynasty ruling in parts of the Punjab, and Kashmir. The letters *ki* (*ke ?*) *da-ra* occur on the coin of Toramāṇa, Pravarasena and on all the Kārkoṭa coins. Stein considered them to be copies of the coins of the later Kuṣāṇa

rulers of Gandhāra, believed to be bearing the name of the founder of the kingdom of the Little Yue-chi called Ki-to-lo in the Chinese annals.

In his commentary on the *Bṛhatkalpa-bhāṣya,* Kṣemakīrti (c.1275 A.D.) explains *Kevaḍika* as a particular coin (*nāṇaka-viśeṣaḥ*), otherwise known as *Ketara,* which V.S. Agrawala identified with the *Kedāra* of *Kāśikā. Ketara,* according to *Kṣemakīrti* was a current coin of eastern region, which makes the identification difficult.—S.R.

130. Bandyopadhyay, Samaresh :—*Sanchi Stone Inscription of Candragupta II.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 214-17.

This inscription records the grant of the place *Īśvaravāsaka* and 25 *dīnāras* to the *Ārya-saṅgha* by Āmrakārdava, son of Undāna, at the great *vihāra* of Kākanādabota (Sanchi). The locality has been described as *Maja-Śarabhaṅga-Āmrarāta-rājakula-mūlya-krītam.*

The word *Śarabhaṅga* with different spellings, frequently occurs in the usual list of officers addressed by some North Indian kings in connection with their land-grants. Sircar has presumed a foreign origin of the same, viz., the Sanskritized form of Persian *Sarhang* (a commander); derived from *Sar* (Sanskrit *Śiras,* 'head') and hanga (Sanskrit *Saṅgha,* a company). In the Hatun (Gilgit) inscription of the Sahi king Patoladeva, it occurs in the official epithet as *Śarāṁgha, Giligitta-Sarāṁgha,* being 'chief of the army at Gilgit'. *Śarabhaṅga* being thus an official designation, and *Rāja-kula* being already regarded as a designation by Sircar, the expression would contain two officials Maja and Āmrarāta who were *Śarabhaṅga* and *Rājakula* respectively, their official designations being mentioned after their names—a practice noticed in earlier epigraphs.—S.R.

131. Behena, S.C. :—*A New Find of Purī-Kushāṇa Coins in Bhiliṅgī.*

JNSI, XXXII, Pt. 1, 1970, pp. 25-34.

Five copper coins from Bhiliṅgī bear figures with their right and left arms, either raised or hanging downward or curved in these postures and wearing boots curved upwads. They compare favourably with the imitation Kuṣāṇa coins in the Orissa State Museum and are called Puri-Kuṣāṇa coins. Recently discovered Asanpāṭ stone inscription (4th cent.) reveals that Śatrubhañja, Lord of Vindhyāṭavi gained victories over the Devaputras in a hundred battles and throws a flood of light on the dark period of Orissan history from Khāravela's death to the South Indian campaign of Samudragupta.

As Samudragupta had brought the downfall of the Kuṣāṇas in the North-West, so did Śatrubhañja, Nāga king, in the East and had extended his suzerainty up to Toshali, but had nothing to do with Kaliṅga which fell under the Māṭharas and Vāsiṣṭhas during Gupta period. Under Umāvarman Maṭhara, Bhiṣiṅgī became a part of Kaliṅga after a clash with the Kuṣāṇa chiefs. Thus, the Bhiliṅgī hoard of Purī-Kuṣāṇa coins was either issued by the Kuṣāṇa chiefs before their defeat, or by the Māṭharas.—S.R.

132. Bhattacharya, P.K. :—*The Shape of the Āhom Coin.*

IS, X, No. 3, 1969, pp. 275-77.

The coins of the Āhom king Śukleṅmuṅ (1539-52) and his successors are mostly octogonal in shape. According to Gait, this peculiarity in shape is in accordance with the *śloka* in the *Yoginī Tantra* which describes the country of the Āhoms as having eight sides. The author repudiates the theory and finds it probable that this peculiar shape of the Āhom coins was the result of Śaivite influence. According to such conception Lord Śiva protects the whole universe with his Eight Forms.—U.V.S.

133. Bhattacharya, P.K. :—*The Coins of Viśvasiṁha and Śuhuṅmun.*

JNSI, Pt. 1, 1970, pp. 40-45.

Viśvasiṁha seized the opportunity of consolidating his position to the North of the Brahmaputra and made himself the master of the country West of Bar Nadī at a time when the Gauḍa king Hussain Shah, who had overthrown the Khyān king Nīlāmbara of Kāmatāpura, was routed in his expedition to annex the Āhom country. Viśvasiṁha assumed the title *Kāmateśvara* and declared himself independent in *c.* 1496 A.D. The author of the *Āsām Buruñji* emphasises that Viśvasiṁha was the first ruler of Kāmarūpa who issued coins in his own name.

From this, two points become clear that Viśvasiṁha's coins may be discovered on the excavation of Kāmatāpura ruins, and that the Āhom rulers got inspiration for their coins from Viśvasiṁha's coins.

Rājavaṁśāvalī makes as believe that Śuhuṅmun, the father of Śukleṅmun, was the first man in his dynasty to issue coins and not the latter as generally held by scholars. —S.R.

134. Biswas, Dilip Kumar :—*Dharmacakra-Jina in the Sārnāth Inscription of Kumāradevī.*

JAIH, III, Pts. 1-2, 1969-70, pp. 90-100.

In a copper plate Jambukī represented to queen Kumāradevī that *Dharmacakra-Jina* set up by Dharmāśoka required to be repaired and set up again. Konow considered it to be an image of the Buddha, and the *vihāra* built by Kumāradevī was a shrine—a *gandhakuṭī*, the name originally of the house in which Buddha lived. Since during the Maurya period and prior to it, Buddha was always represented by symbols, the *Dharmacakra-Jina* in question must have been the sacred symbol representing the Buddha himself and not his image in human form which was introduced in iconoplastic art nearly four or five centuries after the death of the Master.

The unique feature of Aśoka's Sarnath column is that, instead of four semi-lions, its capital was crowned by a wheel. Sarnath is the place where the Buddha originally turned 'the Wheel of the Doctrine'. Hiuen Tsang mentions having seen two pillars at Sārnāth situated before two topes supposed to have been built by Aśoka. D.R. Sahni mentions a large stone wheel resembling the one that had originally crowned the lion-capital of Aśokan pillar. This wheel may have formed part of another now-lost Aśokan column. It is difficult to decide to which of the pillars the *Dharmacakra-Jina* of the present inscription belonged. In verse 2 of this record occurs the expression *tāriṇyā Vasudhārayā.* Konow has Tārsṇī as a proper name. In the later Buddhist pantheon, Tāriṇī is another name of the goddess Tārā, but she is not known to have been identified with Vasudhārā. Hence *Tāriṇī* here is a simple adjective of Vasudhārā, meaning 'saviour.'—S.R.

135. Chattopadhyaya, B.D. :—*Two New Types of Cola Fanam.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 166-68.

Two gold coins in the Royal Collection of Coins and Medals at the National Museum, Copenhagen, are unique. One of them represents on the obverse a crude standing figure, and on the reverse a two line Nāgarī legend : 1 *Gaya*–2. *Cola*. In appearance, the coin is comparable to the issues of Yuddhamalla who is still unidentified. The obverse device is different but the legend is written in the same fashion as that of Yuddhamalla's coins. Its weight (0.21 grammes) is approximately half of Yuddhamalla's standard coins. The legend *Jaya Cola* may be the title of Rājarāja I Jayaṅgoṇḍan (985-1016 A.D.), or Rājādhirāja I Jayakoṇḍacola (1018-1054), or Kulottuṅga I Jayadhara (1070-1122 A.D.).

The second coin weighs about half of the first coin (0.10 grammes). It shows on the obverse a stylized seated tiger to right between two lamp stands; and on the reverse a two-line Tamil legend : 1. *Ceta* 2..... *la*. The obverse tiger device, the dynastic emblem of the Colas, is comparable to the identical animal on the obverse of Yuddhamalla's coins.

Two of their unique features may be noted, viz., if Yuddhamalla's issues represent the *paṇa* (i.e., *fanam*) standard, the present coins may be regarded as unknown specimens of Cola ½ *fanam* and ¼ *fanam*; and the Tamil legend on the second coin may yield the name of the issuer. —S.R.

136. Chhabra, Bahadur Chand :—*Tuk Mas (Central Java) Sanskrit Inscription.*

JIH, XLVIII, Pt. 2, 1970, pp. 217-20.

At the foot of the Merbabu volcano, near the Tuk Mas spring, a Sanskrit inscription in early Pallava-Grantha characters is engraved in a long line on a rock in the *upajāti* metre. The author, the date and the circumstances under which it was engraved are not known. Palaeographically, it belongs to a period between 500 and 700 A.D.

It reads :—

Kvacit=suśucyamburuhānujātā
Kvacic=chita-valuka-nirgateyaṁ
Kvacit=prakīrṇṇā śubha-śīta-toyā
Saṁprasrutā medhya-karīva Gaṅgā

The space about the inscription is filled with 16 emblematic figures representing *cakra*, *śaṅkha*, *gadā*, *pūrṇa-kumbhas*, *triśūla*, *paraśu*, lotuses, knife, etc. Its cultural importance lies in the context of the spread of the Indo-Aryan civilization in Indonesia and the neighbouring regions, as well as in the acquaintance of the unknown poet with the *Raghuvaṁśa* (XIII. 54-57) of Kālidāsa.

The association of the emblems with the inscription points to the spring and the stream being a *tīrtha*, sacred to the devotees of Śiva and Viṣṇu whose combined emblems are engraved here. N.J. Krom fancies a hermit who must have stayed and performed rituals at this place. —S.R.

137. Chaudhury, P.C. :—*Significance of the Three Stone Inscriptions at the Assam State Museum, Gauhati.*

JIH, XLVIII, Pt. 1, 1970, pp. 97-101.

Two of the three inscriptions are on the joint images of Hari-Hara found from the Tea Garden of Deopani. Both are in corrupt Sanskrit mixed with Prakrit words inscribed in Brāhmī of not later than the 8th century. One records the gift of the image to the *Guru* in the kingdom of Mahārājādhirāja Sri Jīvara, and the other, the gift of Hari-hara image to Kākhya's son by Mahārājādhirāja Diglekha-varman. Jīvara may be taken as one of the two last reigning kings hitherto unknown and Diglekhavarman probably to be his successor.

The importance of the inscriptions lies in showing the evolution of Assamese characters from the Brāhmī, in introducing the names of two unknown kings, and in testifying to the antiquity of Vaiṣṇavism as well as to the worship of Viṣṇu and Śiva in an equal degree.

The third inscription was discovered from a spot contiguous to the present archaeological site at Ambari (Gauhati), inscribed in mixed Brāhmī, Devanāgarī and Old Assamese. It records the establishment of a *Sattra* attached to the royal residence by king Samudra Pāla for the performance of rituals. The inmates of the *Sattra*, being *Yogīs* or *Siddhas*, resided at a spot called *Yāgīhāṭī.* The mention of *Sattra* and *hāṭī* is very significant because they formed a part and parcel of Vaiṣṇavite system and they were based on the Buddhist system. Moreover, this inscription is the earliest specimen of Assamese prose literature with slight influence of Pāli and Kāmarūpī Prākrit. The *Sattra* represents the remains of religions establishment of the Tantric Buddhist type, patronised by the Pāla rulers of Kāmarūpa. The record is dated Śaka 1154 (A.D. 1232) which belies the view so far held that the Pāla rule in Kāmarūpa ended by A.D. 1138 with Jayapāla.

There is no doubt that this Samudra Pāla was one of the successors of Jayapāla.—S.R.

138. Dasgupta, Kalyan Kumar :—*Legends on the Agra Coins.*

JNSI, XXXII, Pt. 1, 1970, pp. 19-24.

A group of copper coins (9 in the British Museum, one in the Indian Museum and 51 from excavations at Agroha) generally bearing the legend in early Brāhmī : *Agodaka* (or-*e*) *Agāchajanapadasa* is to be attributed to a tribe name Agra, showing that in days of yore, there was a flourishing Agra—a *janapada* with its chief city Agrodaka (mod. Agroha).

The coins bear four kinds of devices—1. bull, tree; 2. lion, tree; 3. composite animal tree; and 4. Lakṣmī, and legends on two sides, the same and of two varieties, (i) *Agodaka Agāchajanapadasa* and (ii) *Agāchamitrapadābhiṣṭhāyināṁ*.

Now *Agrodaka* means 'place of foremost waters' and will mean 'waters (i.e., tank) of the Agras', if Agra is taken as the name of a tribe. A traditional story does mention the ruin of a big tank at Agroha. Difficulty also arises regarding the interpretation of *agācha*. Barnett derives it from *agrā-tya* or *agrāt-tya*; K.N. Dikshit from *Agastya* and also from *Aṅgatya*. Therefore *Agratya* must be taken as the certain Sanskrit equivalent, being name of a country (of the people of Agra or Agratya). Hence, the legend means, '(coin) of the Agratya-*janapada* (issued) from (or at) Agrodaka'—probably the mint town.

The second legend *Agāchamita*, etc., is controversial.—S.R.

139. Dhavalikar, M.K. ;—*Honāvar Plates of Kaikeya Chitrasena, year 1.*

EI, XXXVII, Pt. 1, 1967, pp. 53-54.

These three plates were found at Honāvar in N. Kanara Dist. (Mysore). The 13 line record in Sanskrit, written in the Southern box-headed alphabet of 5th-6th century A.D., was issued in the first regnal year of the Kaikeya king Chitrasena-Mahākella, a feudatory of one Ravi-Mahārāja who ruled the kingdom. Chitrasena granted a garden and a piece of land to the Buddhist *Ārya-Saṅgha*.

The charter which was issued from Ambudvīpa, is important as it mentions a hitherto unknown ruler Chitresena of Kaikeya family of which several branches were settled in different parts of south India. Chitrasena's overlord was probably identical with the Kadamba king Ravivarman.

Ambudvīpa may be identified with Anjidiv Island, 5 miles off the coast from Karwar.—S.R.

140. Dikshit, Moreshwar G. :—*Māhul (Trombay) Inscription of Haripāladeva, Śaka 1075.*

EI., XXXVII, Pt. 4, 1967, pp. 165-66.

This stone inscription in Sanskrit and Marathi and written in Nāgarī characters is one of Haripāladeva to whose name no royal titles are given, nor the name of his family is stated. He is said to have issued a regulation in Śaka 1075, Śrīmukha, Āshāḍha su. 15, Sunday, lunar

eclipse, corresponding to Tuesday, 7th July, 1153 A.D., exempting the Brāhmaṇas of the village Māhavala in Shaṭshashṭi-*vishaya* from the payment of a peculiar house-tax called *griha-denaka* and stipulating a levy of 3 percent on the arecanut groves from them. The grove Doṁvila-*vāṭikā* belonging to Govardhana-bhaṭṭopādhyāya, was made tax-free.

Since only a king can issue a *vyavasthā* (regulation), and since the find-spot of the record is in the Śilāhāra kingdom and the date falls in the reign period of the homonymous king of the Śilāhāra dynasty, the ruler of this charter is identical with him.

On the localities mentioned in the record, Shaṭshashṭi-*vishaya* is identical with Salsette in Thana District, Māhavala is the same as Māhul near Trombay, and Doṁvila-*vāṭikā* may be identified with Dombivli near Kalyan.—S.R.

141. Gai, G.S. :—*Note on the Date of the Hisse-Borala Inscription of the Time of Vākāṭaka Devasena.*

EI, XXXVII, Pt. 1,1967, pp. 5-8.

The author does not agree with Dr. Kolte's interpretation of the first line of this inscription as giving reference to the location of its find-spot, nor with the reading *a (sha) shṭy-aṁśaka ōn̍e* and its reference to its date. He restores and reads the line as (D*harma-s*) *utasya vri* (*vṛi*) *ttasya* 3000 20 *sapta-Rshaya uttarāsu Pha* (*lguni*)*shu Śakān* (*āṁ*) 380 and says that the Seven sages were in Uttarā-Phālgunī in the year 3020, corresponding to Śaka 380. The year 3020 cannot refer to the Kali era of 3101 B.C., for Kali year 3101 corresponding to Śaka 380 would be 3559 (3101+380+78). The inscription is unique in connecting the Yudhiṣṭhira year with the position of the Seven sages as well as with the Śālivāhana Śaka year. He translates the line in question as "(In the year) 3027 of the famous Dharmasuta (i.e., Yudhiṣṭhira) when the Sages were in the Uttarā-Phālgunī (and in the year) 380 of the (Śālivāhana) Śakas."—S.R.

142. Gai, G.S. :—*Two Grants of Chaulukya Bhīmadeva I.*

XXXVII, Pt. 1, 1967, pp. 35-40.

A-Muṁḍa Grant of Vikrama 1086.

These two plates, now in the Prince of Wales Museum, Bombay, bear a charter written in Sanskrit and Nāgarī Characters of the 11th century, granted by Mahārājādhirāja Bhīmadeva I of the Chālukya dynasty of Gujrat in V.S. 1086 (1030 A.D.).

They were issued from Aṇahilapāṭaka, written by Vaṭeśvara, son of *Kāyastha* Kañchana, while the *dūtaka* was *mahāsāndhivigrahika* Chaṇḍa-śarman.

According to Merutuṅga's *Prabandhacintāmaṇi*, the accession of Bhīma I took place in V.S. 1078 (1021-22 A.D.), and his latest epigraphical date is V. S. 1120 in the Palanpur plates. Aṇahilapāṭaka is modern Anāvaḍā, 3 miles from Pāṭan.

B *Bhadresar Plates of Vikrama 1117*

This charter similar in language and characters to A, registers the grant of a village in Kachchha-*maṇḍala* to Govinda, son of Dāmodara of Vatsa-*gotra* by king Bhīmadeva I. The genealogy of the family is given from Mūlarāja I.—S.R.

143. Gai, G.S. :—*Agali Grant of Gaṅga Śrīpurusha, Śaka 669.*

EI., XXXVII, Pt. 3, 1967, pp. 133-38.

A set of 5 plates, strung in a ring with the usual Gaṅga seal depicting a standing elephant, seems to have been found in the old Mysore State area. The palaeography and language are similar to the Salem plates of the same king.

The plates record the grant of the village Agaḷi, situated in Eḍediṇḍe in Maṛugav-vishaya, to Brāhmaṇa by the Western Gaṅga King Śrīpurusha from the royal camp at Koṇigil-*nagara* on the 18th January, 748 A.D. corresponding to Śaka 669 in his 22nd regnal year.

The inscription was written by Viśvakarmmāchārya who was granted a paddy field. Koṇigil-*nagara* is modern Kuṇuṅgil, village Agaḷi is on the right bank of Toḷḷe, the *vishaya* is not certain and Kesammaḍi where the donee resided cannot be identified.—S.R.

144. Gai, G.S. and Srinivasan, P.R. :—*Two Maitraka Charters.*

XXXVII, Pt. 4, 1967, pp. 167-174.

Two copper-plate inscriptions of the Maitrakas of Valabhī are called here A and B, each consisting of two plates with a couple of holes for rings, of which only one survives in each. The set was acquired from a gardener of Palitana, and B belongs to a firm in New Delhi. They are composed in Sanskrit prose and verse and written in the western variety of Southern alphabet.

Record A registers the gift of a land to Brāhmaṇas by the Maitraka *Mahārāja* Dhruvasena I, for enabling them to perfrom the rituals—*bali*, *charu*, *vaiśvadeva*, etc. It is dated *Saṁvat* 207 which, when referred to the Gupta era, would correspond to 526-27 A.D. The identification of the sub-division as also that of Aṁkoṭṭaka, where the Brāhmaṇas resided, is uncertain.

The set B, issued from Valabhī, refers itself to the reign of Mahārāja Dharasena II and is dated *Saṁvat* 252 (A.D. 571-72) It records the gift by the king, of land in some villages, for the spiritual merit of his parents and the realisation of his desires in this and the other world. The identification of Chachchharak-*grāma*, Bhaṇḍavāṭaka-*grāma* and Bharivikaṇḍa-*padraka* is not certain.—S.R.

145. Ghosh, A. :—*Two Early Brāhmī Records from Ajantā.*

EI., 37, Pt. 6, 1970, pp. 241-44.

The two records, called here A and B, the former engraved and the latter painted, were noticed in Cave 10 of Ajantā by Prof. W.M. Spink in 1966. They were exposed by removing the plaster under which they were partially hidden.

Record A is engraved on the vertical part of the wall of the cave between the 2nd and 4th ribs of the roof. It records the gift of the wall (*bhitti*) by one Kanhaka, the resident of Bāhaḍa, which place-name occurs in a Bharahut inscription also. It may be identified with Bahal in District Jalgaon, Maharashtra State.

Record B is painted in white on the first rockcut rafter between the first and second ribs of the roof-vault. It says that the *pasādā* were the gift of a *pavajita* (mendicant) Dhamadeva. The word *pasāda* in singular occurs on a wooden rib of the vaulted roof of Bhājā cave, and in three Udayagiri inscriptions in the variant form *pasālā* where it is rendered as gift or 'dedication'; but here, as it is followed by the word *dāna*, that meaning would be redundant.

Since, both the Ajantā and Bhāja records occur on the ribs of the vaulted roofs of the caves, the word *pasāda* in them would probably have the restricted sense of 'a roof component of structure', though it is not known to have this meaning anywhere else.

Palaeographically, these records belong to the 2nd century B.C., the accepted date of the excavation of the Cave 10.—S.R.

146. Ghosh, U.N. :—*A Prehistoric Event in Diffusion of Indian Culture.*

IAC, XVIII, No. 3, 1969, pp. 11-16.

The most important event in the history of human civilization is the invention of writing—a prehistoric affair that started with picture-writing as in the hieroglyphs of Egypt, Chinese writings, etc. Later on, it tended to become—phonetic and alphabetic (in Sanskrit, *Ākṣaric*). About the invention of alphabets, Western scholars and archaeologists are almost unanimous that it was due to some nations in Asia Minor, e. g., the Phœnicians.

In the Indian tradition, Lord Maheśvara is the inventor of the *ākṣaric* system. Pāṇini's *Māheśvara Sūtras* give an order in which the vowel sounds come first, followed by the consonants. Now, the ideas that the alphabet is mainly consonantal or unlike the *ākṣaric* system, and that the Greeks developed the vowels in the system, are misleading. The probability that the *ākṣaric* system was invented in India is very high. Bühler's hypothesis that *akṣara*s were there in India, but the writing was adopted from a Semitic system is untenable. It took the Semitics long to develop anything like the Indian grammars which run back to the days of the *Nirukta, Śikṣā*, etc. Nothing like Pāṇini and Patañjali are found anywhere else, either in ancient times or later. If all these do not make the most favourable context for the invention of the phonetic system of writing, then nothing would.

The alphabetic system is a variant of the *ākṣaric* rather than the other way round. The *ākṣaric* system might have been invented by 2000 B.C., and it took over a thousand years to develop it for writing clearly. The first appearance of the alphabet in Asia Minor would not be earlier than 1200 B.C. and most probably by 1000 B.C.—M.C.

147. Gokhale, Shobhana :—*Hisse-Borala Inscription of Devasena, Śaka 380*

EI, XXXVII, Pt, 1, 1967, pp. 1-4.

This stone Inscription in Sanskrit is inscribed in the Central Indian variety of Southern alphabets. It refers to the reign of king Devasena of the Basim branch of the Vākāṭakas and records the construction of the lake Sudarśana by *ārya* Svāmilladeva, an executive officer of the king. It is dated in Śaka year 380 (A.D. 458-59) which is the earliest mention of the Śaka year in inscriptions. This is the only record of the Vākāṭakas in the Śaka year (others being in the regnal years of the kings) and, thererfore, provides a basis for the Vākāṭaka chronology supporting the surmise of Mirashi and Altekar who place Devasena in the middle of the 5th century.—S.R.

148. Gokhale, Shobhana :—*The Pandharpur Stone Inscription of the Yādava King Mahādeva, Śaka 1192.*

IA, IV, Nos. 1-4, 1970, pp. 42-49.

The present Sanskrit inscription in Nāgarī Script of the 13th century in a beautiful *kāvya* style is inscribed on the basalt stone pillar built in the walls of Pandharpur Police station. It is dated Śaka 1192, *Pramoda jyeṣṭha śu* 11, Sunday (15th June, A.D. 1270). Its object is to record the celebration of the Āptoryāma sacrifice performed by Keśava-putra Bhānu, a feudatory of the Yādava king Mahādeva of Devagiri.

The inscription is interesting inasmuch as it is the only and the last dated inscription of Mahādeva which mentions the feudatory Bhānu. The date of the Paiṭhān plates of Kṛṣṇa's son Rāmachandra, who snatched the kingdom from Mahādeva's son Āmaṇa, is *Māgha śu* 1193, which is only 8 months removed from the present inscription. This shows that Āmaṇa ruled only for 8 months. Further, the assumption of the Yādava title *Prauḍha-pratāpa Cakravartī* gives a concrete evidence regarding the existence of Yādava dominion in Pandharpur region. The inscription also records the earliest evidence of the name Pāṇḍuraṅga-pura and thereby establishes for the first time the identity of *Pāṇḍuraṅga* and *Viṭṭhala*.—S.R.

149. Gopal, B.R. and Subrahmanyam V.S. :—*Paṭṭaṇakuḍi Plates of Śilāhāra Avasara (II), Śaka*, 916.

EI, XXXVII, Pt. 2, 1967, pp. 56-60.

This charter of 51 lines in Sanskrit written in Nāgarī character is inscribed on 3 plates. The charter is important, being the earliest known inscription of the Śilāhāra family ruling over Southern Konkan and the only record of king Avasara II. It describes first the genealogy of the imperial Rāshṭrakūṭas from Śubhatuṅga (Krishna II) to Baḍḍigadeva during whose time, the family was eclipsed by Tailapa II.

The account begins with Dhammiyar and goes down to Avasara (II), but differs from that given in Khārepāṭan plates in certain respects. It does not give the name of Saṇphulla, the father of Dhammiyar while it refers to Ammalla as Dhammiyar's son which is omitted in the other plates which give Ādityasena as the grandson of Aiyapa; while in the present record, he figures as his son and the name of Avasara (I) of the Khārepāṭan plates is not referred to. Possibly the present record being 20 years earlier is more reliable.—S.R.

150. Griswold, A. B. & Nagara, Prasert ṇa :—*A Declaration of Independence and Its Consequence* : *Epigraphic and Historical Studies, No. 1.*

JSS, LVI, Pt. 2, 1968, pp. 207-50.

It is generally held that the Kingdom of Sukhodaya (covering the whole of Siam except the states of Lān nā and Lavo) lost her independence after a series of attacks and her ruler Mahādharmarāja II, son of Lidaiya was relegated to a position of a vassal chief under the king Paramarājā I of Ayudhyā. But this opinion needs revision as there is a lot of archaeological evidence in the form of inscriptions which suggest a position to its contrary. One inscription about 1399 discovered in the ruins of Bicitrakirtikalyārāma commemorating the founding of the monastery by the Queen Mother also records Sukhodaya's Declaration of Independence in 1401. It continued to be an independent state till the time of Mahādharmarāja III who also succeeded in extending the boundaries of the kingdom by annexing Nagara Svarga and Pāṅ, and because the supreme Sovereign of the kingdom of Śrī Salanalai Sukhodaya. But the chain of events which started in 1400 proved to be disastrous and ultimately Indarāga, the Prince of Suvarṇapurī and a nephew of Paramarāja I, after annexing the throne of Ayudhyā in about 1409, also succeeded in putting an end to Sukhodaya's independence.—S.P.S.

151, Griswold, A B. & Nagra, Prasert ṇa. :—*The Aśokārāma Inscription of 1399 A.D.*

JSS, LVII, Pt. 1., Jan. 1969, pp. 29-56.

The stone inscription was discovered in the ruins of the Aśokārāma, south of the southeast corner of the walled city of Sukhodaya. One face of the stone bears 47 lines of Siamese, written in Sukhodayan characters, and the other face bears 54 lines in Pali, written in Khmer characters. The object of the inscription is to record the founding of the Aśokārāma by the Queen Mother Samtac Braḥ Rājadevī Śrī Cuḷālakṣaṇa Agrarājamahesī Devadharaṇī Tilakaratana in 1399. The inscription is of considerable historical importance. The article contains the text of the inscription and its translation with comments in the footnotes.—U.V.S.

152. Gupta, P.L. :—*A Rare Archer Type Coin of Chandragupta II.*

JNSI, XXXII, Pt. 1, 1970, p. 84.

A fifth Archer type coin of Chandragupta II, besides the four from the Bayana hoard, showing on the reverse Goddess Lakshmī nimbate,

seated on lotus with her right foot hanging down and the left tucked up, is in the collection of the Patna Museum. This coin has fuller die than the two coins illustrated by Altekar. The reverse legend *Śrī-Vikramaḥ* is fully impressed, but on the obverse only the letters *davaśra mahārāja* are available.— S.R.

153. Jain, Niraj :—*Citorh ke Jaina Kīrtistambha kā Nirmāṇakāla.* (*Age of the Jain Pillar of Chitor*). (*In Hindi*).

Ana, XXI, No. 4, 1968, pp. 146-54.

Discusses various views regarding the dating of the Jaina *Kīrtistambha* of Chitor which was erected earlier than the *Kīrtistambha* of Rāṇā Kumbha. Considering the archaeological evidence, he agrees with the views of scholars who place it in the 12th century A.D. or earlier. The *Kīrtistambha* belongs to the Digambara sect. of Jaina veligion.—S.P.S.

154. Jaiswal, Prashantakumar :- *Prācīna Bhāratīya Sikkoṅ kā Aitihāsika Vivecana.* (*A Historical Analysis of Ancient Indian Coins.*) (*In Hindi*).

PP, IX, No. 1, 1969, pp. 71-78.

The antiquity of known Indian coins goes back to the Mahājānapada period (6th century B.C.). But it may well reach as far back as the 8th century B.C. if large-scale excavations are conducted and all the numismatic finds are properly analysed and assessed.

The author briefly discusses—in a historical perspective—the character of the Punch-marked coins of various types (monarchical and republican), the Kuṣāṇa, Gupta and Hūṇa coins, and a few later types.—M.C.

155. Katare, Sant Lal :—*Nevasa Coins of King Sātavāhana.*

JNSI, Pt. 1, 1970, pp. 46-57.

Five coins 'of king Sātavāhana' found from the Nevasa excavations by Dr. Sankalia are not identical in type with the three earlier known coins of the same king. The authors of the Nevasa excavation *Reports* therefore conclude that *there were a number of Sātavāhanas* who issued these coins bearing the name of king Sātavāhana, and palaeographically falling between the third and first century B.C.

But these conclusions are apparently absurd. The Sātavāhana of the three earlier coins was not the founder of the dynasty, but was the son of Sātakarṇi I and who is mentioned as Kumāra Sātavāhana in one

Nānāghāṭ inscription. The characters on the earlier three and the Nevasa coins are similar, the difference being due to different dies, and are later than the characters on the coins of Sātakarṇi I. Again, how could the Ujjain symbol on the three coins of the founder of the dynasty showing Central Indian influence also indicate a later style than that of the two later kings of the Nevasa coins? Moreover, no coins of king Sātavāhana are so far reported from Central India, nor the Ujjain symbol need be connected with Ujjain or Central India.

The three earlier and the five Nevasa coins are of the same king Sātavāhana who is the same as Kumāra Sātavāhana of the Nānāghāṭ relievo inscription.—S.R.

156. Keny, L.B. :—*Aśoka's Edicts and Indian Tradition.*

JASB, XXXIII-XXXIV, 1968-69. pp. 239-46.

The Indian tradition of kingship is traced in this paper with special reference to Aśoka's edicts. A systematic analysis is presented here pertaining to the duties (*dharma*) of the king, starting from the Epics, passing on to *Dharmaśāstras*, coursing through the learned works of renowned Sanskrit literary figures and culminating in the later epigraphic evidences. The human ideals of Aśoka's edicts prove that India in the comity of various nations of this universe always cherished throughout the ages those valuable political ideals which respect humanity, love, tolerance and pacifism.—J.B.K.

157. Krishnan, K.G. :—*Cera Kings of Pugaḷūr Inscriptions.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 137-43.

Two inscriptions from Pugaḷūr in Tamil language and Brāhmī characters of about 2nd cent A.D. contain identical names of kings, viz., (1) Ko Ātan Cel (i.e., Ceral) Irumpoṛai, (2) his son Peruṅ-Kaḍuṅgon and (3) his son Iḷaṅ-Kaḍuṅgon. The second inscription describes the third as Kaḍuṅgon Iḷaṅ Kaḍuṅgo. Kaḍuṅgon, the first part of his name, is obviously the patronymic. This has led Mahadevan to identify the second king Peruṅkaḍuṅgo with Celvak-Kaḍuṅgo-vāḷiyātan. This has resulted in his equating the three kings with the three kings of the Tamil classic, viz., Anduvan Ceral-Irumpoṛai, Celvak-Kaḍuṅgovāḷiyātan and Peruñ-ceral-Irumpoṛai. Sri Pannirselvam has identified them with Celvak-Kaḍuṅgovāḷiyātan, Peruñ-Ceral-Irumpoṛai, and Iḷañ-Ceral-Irumpoṛai.

From the Early Tamil Classic, we get the geneaology as :— Ātan (Celvak-Kaḍuṅgo)→Kuṭṭuvan (Preruñceral-Irumpoṛai) Ilañceral-Irumpoṛai. This analysis of the names points to the improbability of the identification proposed by Mahadevan and Pannirselvam.

In the Sangam Classics, the names Pālai pāḍiya Peruṅ-Kaḍuṅgo and Marudam pādiya Ilaṅ-Kaḍungo, and the personal names Peruṅ-Kaḍuṅgo and Ilaṅ-Kaḍuṅgo agree very well with the latter two names of the inscriptions.

Palaeographically, the inscription is assigned to the close of the 2nd century A.D.—S.R.

158. Lahiri, A.N. :—*Viṣṇu on Some Tripura Coins.*

JAIH, III, Pts. 1-2, 1969-70, pp. 23-29.

Two coins of King Vijayamāṇikya I dated *Śaka* 1476 and *Śaka* 1482 have been published. A third has only recently been found, bearing on the obverse, a Śiva-*liṅga* and the legend *Padmāvatī-snāyi-śrī-Viśveśvara-Vijayadeva-Śrī-Vāmadevyam.* And on the reverse is depicted *caturbhuja* Viṣṇu on a lion-throne. In exerque, *Śaka* 1485.

As the coins of his son Anantamāṇikya bear the data *Śaka* 1486, Vijayamāṇikya, therefore, ruled up to Śaka 1485 or even the early part of 1486.

Vijayamāṇikya's *Dhvajaghāṭa* coins bear on its reverse the Tripurā lion, the *vāhana* of Durgā on the *Lākṣā*-bath, the Ardhanārīśvara, and on the *Padmāvatī*, the Śiva-*liṅga* on the obverse and Viṣṇu on the reverse. These variations indicate a change in the religious affiliation of the king from Śāktism to Vaiṣṇavism and a partial leaning to Śaivism.—S.R.

159. Mehta, R.N. and Suryavanshi, B :—*Silver Coins of Śarva and Śaśa Bhaṭṭāraka from Bilodara.*

JNSI, XXXI, Pt. 1, 1969, pp. 27-47.

A study of 53 silver coins of Śarva and Śaśa *Bhaṭṭāraka* (*c.* 5th century A.D.) from a hoard in the village Bilodara (dist. Mehsana, N. Gujrat), 43 belonging to Śarva and the rest to Śaśa.

The legend in Brāhmī on those of Śarva is almost uniform, viz., *Rājño mahākṣatrapa Paramādityabhakta sāmantamahā Śrī śarva bhaṭṭārakasa*; but that on Śaśa's differs considerably, one example being *Rājño mahākṣatra Sāmanta mahesa paramāditya* (*bhakta*) *Śaśa bhaṭārakasa.*

Śarva and Śaśa may be regarded as the successors of the Western Kṣatrapas, and cannot be taken as the founders of the Maitraka dynasty of Valabhī.

All the reverse legends in the original script, weights of the coins, and relevant plates attached.—M.C.

160. Mirashi, V.V. :—*A Coin of Mahākshatrapa Rudradāman II.*

JNSI, XXXI, Pt. 1, 1969, pp. 22-26.

A coin from Basim has the reverse legend *Rajña-(Maha) (Maha) Kṣatrapasa Rudradāmanaḥ*, and is attributed to Rudradāman II by the author. P.L. Gupta, editor of this journal, has questioned the reading in a note attached to this article, and reads Bhartṛdāman instead. Facsimile attached.—M.C.

161. Mirashi, V.V. :—*Pāṇḍaraṅgapallī Grant of Rāṣhtrakūṭa Avidheya.*

EI, XXXVII, Pt. 1, 1967, pp. 9-24.

The first record in Sanskrit is inscribed in nail-headed characters and the second record in Kannaḍa prose and Kannaḍa characters of the 9th century A.D.

The first record registers the grant of the village Pāṇḍaraṅgapallī by king Avidheya, son of Devarāja and gradson of Mānāṅka of the Rāṣṭra-kuṭa family which became known from a subsequent grant of the village Uṇḍikavāṭikā by Abhimanyu, the grandson of Devarāja.

The record is dated in the 15th regnal year of Avidheya, but the date cannot be verified for want of details. The grant shows that the dynasty ruled over Southern Mahārāshtra, and Mānāṅka, the founder was the ruler of Kuntala country comprising the upper valley of the Kṛshṇā and extending to the Godāvarī in the North with Pratishṭhāna as its capital.

The second short inscription on the third plate records the grant of two villages by Sarbarasa, the lord of Kannavāḍa, Gaṅgavāḍa, Baḷeya-vāḍa, Rerṇādāḷa and Siyaḷaṛa—most of which can be identified in Kolha-pur District. Absence of royal titles before the donor's name, shows him to be a petty *Ināmdār*.—S.R.

162. Mirashi, V.V. :—*A Note on the Coins of Mahisha kings.*

EI, XXXVII, Pt. 1, 1967, pp. 45-49.

The author here answers the criticism of his interpretations by Dr. D.C. Sircar.

Two copper coins from Mr. Hurmuz Kaus' collection are imitations of Śātavāhana coins and the legends are not complete on both of them, the bigger coin showing *gamānamaha* (*sa*) and the smaller one *Raṁño Sagamāna* (*ma*), thus, making the complete legend read *Raṁño-Sagamāna-mahisa* (*sa*).

Dr. Sircar restored the complete legend as *sagamāna Mahāsenāpatisa Chuṭukulasa*, of Chuṭukula, the *Senāpati* of the Sagamas, taking *raṁño* as nothing but six-peaked hill symbol. Against these objections Mirashi rejoins :-

1. Partitive genitive like *sagamāna* (Skt. *Sagamānām*) denoting royal family are not known to occur on coins.

2. If *mahasa* had been part of the title *Mahāsenāpati*, it would have preceded the family name *sagama*. Moreover there is no space for the nine letters after *mahasa* on the coins. On the other hand, the reading *Mahasasa* is supported by an actual lion-type coin of this very king (*JNSI, XI, pp. 1f.*).

3. Saga-Māna, if interpreted as Śaka Māna, has the support of the Purāṇas which mention a Śaka king Māna as the ruler of the Mahishas.

To come to the Svastika coin, Dr. Sircar reads *Bhardvajī* in the legend which Mirashi reads as *Mahāsenāpatisa Bharaduja-putasa Saga-Māna Chuṭukulasa*.—S.R.

163. Mirashi, V.V. :—*Epigraphic Notes.*

EI, XXXVII, Pt. 2, 1967, pp.70-73.

A. Inscription of Vīrapurushadatta

Vogel interpreted *saṁvachhara viṁsayaṁ* occurring in line 3 of this inscription as the 20th regnal year of the king ; but Sircar, reading *Vijaya* (*ṁ*) for *viṁsaya* (*ṁ*) took the expression to denote the Vijaya year of the 60 year Jupiter's cycle corresponding to A. D. 273 during the king's reign according to the calculation by southern system. This interpretation is untenable. The Southern system came into vogue seven centuries later. Then why should we take *Vijaya* to be that of the Southern system ? In view of these objections, the expression *saṁvachharaṁ vijayaṁ* means 'a victorious year', and not a year of the 60 year cycle.

B. I *Inscription of Ehuvula Chantamūla*

Sircar takes *Vijaya* here also as a year of the 60 year cycle of Jupiter, corresponding to A.D. 333, which is again unacceptable. Moreover, it seems very unlikely that the same *Vijaya* years are cited in the records to two Ikshvāku kings separated by exactly 60 years. Here too, *Vijaya* is used in the sense of 'a victorious year'.

II *The Abhīra Interregnum in the Ikshvāku Period.*

An inscription of the Ābhīra king recording the installation of the god *Ashṭbhujasvāmin* bears a date read by Sircar as 30 and referred to the era of 248 A.D. to give the equivalent year 278-79 A.D.

Against this view of Sircar, it may be urged that the *Vijaya* year of Virapurushadattas does not correspond to A.D. 273, nor it is certain that year 30 of Abhīra kings record refer to the Abhīra era of A.D. 248-49. Moreover there is no indication of the extension of Abhīra power to lower Krishna valley, nor any evidence of the Abhīra era being current in Andhra. Thus there was no interregnum in the Ikshvāku period.—S.R.

164. Mirashi, V. V. and Shastri, Ajaimitra :—*A Fragmentary Stone Inscription from Kadwāhā.*

EI, XXXVII, Pt. 3, 1967, pp. 117-24.

This inscription in Sanskrit written in the Nāgarī alphabet of the 10th century, was found in the of the Hindu monastery in the fort at Kadwāhā, Guna District, M. P. The surviving record is extremely fragmentary. The date, if at all was given, is not preserved. After invocation to Śiva, it gives an account of the Sarvāchārya down to Dharmaśiva in the line of his disciples. Dharmaśiva gave *dīkshā* to *chakravati* king Harihara of the Gurjara-Pratihāra family. He was obviously the same Harihara who was the son of Nīlakaṇṭha and ruled in V.S. 1040 (984 A.D.). The present inscription mentions Durbhaṭa as an earlier king who may have been a predecessor of Nīlakaṇṭha.

From the records of the *Ācharyas* of the Mattamayūra clan, we know that Kadwāhā and the adjoining places were previously ruled over by the princes of a Chālukya family, known from Avantivarman (850 A.D.) to his fifth decendant Kesarin (970 A.D.). Harihara, a neighbouring ruler of Chanderi and probably a feudatory of the imperial Pratihāras of Kanauj, advanced on Kadwāhā, during the anarchy following its invasion by one Gobhaṭa and the death of its ruler in the battle. He

occupied the territory and, throwing off the Kanauj yoke, assumed an imperial title. That Kadwāhā was the capital of the country is evident from its being the object of an invasion.

Among the localities mentioned, Araṇipadra has been correctly identified with Raṇōd, while Daruvana cannot be properly identified. —S.R.

165. Mirashi, V. V. :—*Numismatic Notes.*

JNSI, XXXII, Pt. 1, 1970, pp. 65-76.

Discusses the following controversial readings and issues :

(1) The first line of the grant found near Kolhapur, describing Mānāṅka as *Vidarbh-Āśmaka-vijetā Śrīmat Kuntalānāṁ praśāstā*;

(2) The correct reading on the reverse of the early Kalachuri Kṛṣṇarāja's silver coin;

(3) The existence of names of Śaka rulers beginning with the tribal designation *śaka*;

(4) Whether Purāṇic Śākyamāna really refers to a Śaka named Māna;

(5) Whether a matronymic epithet suits a Śaka king;

(6) The interpretation of *Sagamāna-chuṭukulasa*;

(7) The coins of Māna bearing the legends *gamānamahas*, *Rāñosa-gamānama* and *Mahāsenāpatisa Bharadaja-putasa Saga-Māna-Chuṭuku-lasa.*—S.R.

166. Misra, R.N. :—*A New Coin-Type of Ravināga.*

JNSI, XXXI, Pt. 1, 1969, pp. 72-73.

A new coin-type of the king Ravināga of Padmāvatī from Eran (Dist. Sagar, M.P.). The obverse shows a bull and the reverse, an *Indrayaṣṭi* within a railing, besides two letters *ra* and *vi.* It seems that Ravināga was the last ruler of the Nāga dynasty, and that he was preceded by Bṛhaspati and Vibhu. Facsimile attached—M.C.

167. Narasimhaswami, H. K. :—*Cheruvu-Mādhavaram Plates of Kali-Vishṇuvardhana.*

EI, XXXVII, Pt. 1, 1967, pp. 40-44.

These three undated plates, discovered in Cheruvu-Mādhavaram, Kṛishṇā District (A.P.), register a tax-free gift of land, on the occasion of *Uttarāyaṇa,* to the deity Nagareśvara-bhaṭṭāraka, consecrated by the king Vishṇuvardhana Mahārāja *alias* Kali Viṭṭara in association with the merchant community, at Vijayavāṭapura. The language of the record is faulty Sanskrit and the characters belong to the Southern class of alphabets.

It is the only definite record of Kali-Vishṇuvardhana. He was 12th in succession from Kubja Vishṇuvardhana, the first king of Eastern Chālukya dynasty. Computing the reign periods of all kings from Kubja to Narendramṛgarāja Vijayāditya II, the father of Kali, as 230 years, and taking the year of commencement of Eastern Chālukya rule as 622-23, we get 852-5 A.D. as the initial year of Kali-Vishṇuvardhana's reign. He was succeeded by his son Guṇaga Vijayāditya who reigned for 44 years.—S.R.

168. Narasimhaswami, H. K. and Krishnan, K.G. :—*Chintakāmanta Grant of Someśa.*

EI., XXXVII, Pt. 4, 1967, pp. 175-84.

This grant consisting of a set of 6 plates with ring holes belonged to the collection of Sir Walter Elliot. The charter is composed in Sanskrit and Tamil languages and engraved in the Grantha script of the 13th century. It belongs to the chief of Kalukaḍapura, of whose family this is the only charter which uses Grantha script throughout even for the Tamil text of the record.

The inscription gives the genealogy of the ruling chief Someśa and then records the date, viz., *virodhī*, *Makara-saṅkramaṇa*, *Ekādaśī*, Friday, corresponding to 23rd December, 1289 A.D., but the *Saṅkramaṇa* occurred on the following Monday. Then after the *praśasti* of Kaṇḍa (Gaṇḍa)deva-mahārāja, ruling from Āṇḍappūr, it records the grant of the village Chintakāmanta, renamed Rayarpuram, by Allu-Gaṅga-Choḷa-Mahārāja to Perumāḷ Somayājiyār of Komapuram, who divided the gift into 36 shares and distributed it among several Brāhmaṇas.

Āṇḍappur, the capital of Gaṇḍadeva is Āḍuppura in the Rajampet Taluk. Chintakāmmta or Rāyarpuram is not identifiable.—S.R.

169. Oberai, K. :—*On Coins of Menander.*

JNSI, XXXI, Pt. 1, 1969, pp. 70-71.

The coins of Menander often bear Buddhist symbols like the *dharma-chakra*, or the legends *dhramikasa* or *maharajasa tradatasa Menadrasa*. It is quite apparent that the Greeks were gradually taking to Indian life.—M.C.

170. Pandey, Deena Bandhu :—*A Rare Coin of Achyuta.*

JNSI, XXXII, Pt. 1, 1970, pp. 78-79.

Besides the two known bust-type coins of Achyuta, a third is found in the collection of the late Shri Nath Sah of Varanasi. It has on obverse the bust of the king to the right, and legend on the left in dotted border showing *A* on the left side and *chyu* on the right side in the border. On the reverse, it has a *chakra* with eight spokes with a dot between the pair of spokes.—S.R.

171. Parmar, B.M.S. :—*A Mitra Coin.*

JNSI, XXXI, Pt. 1, 1969, pp. 71-72.

Describes a Pañcāla coin found in a hoard of copper coins at Nabiganj in Badaun district, U.P. The obverse shows three Pañcāla symbols, and the legend *Bhūmimitrasa* in the 1st century B.C. Brāhmī. The reverse probably has a representation of the King of Snakes with five serpent hoods. Facsimile attached—M.C.

172. Ramesh, K.V. :—*A Brāhmī Inscription from Belvāḍigi.*

EI, XXVII, Pt. 3, 1967, pp. 131-32.

This earliest and the only 3rd cent. A.D. Brāhmī inscription, so far found in Gulbarga District, is in Prākrit and is engraved on a slab set up against the backwall of a building in Belvāḍigi, Mysore State.

Below this single line inscription are two panels, one above the other. The top panel depicts a man and a woman sitting on circular seats, the man holding some object in his right hand which is raised. To his left stands a *chaurī*-bearer. In the lower panel, are depicted an empty bullock-cart, and an indistinct figure of a horse (?) behind two unyoked bullocks. The inscription (*Kulakara-chhaya pa...*) states that the panels represent the memorial image of a certain *Kulaka*. It is difficult to interpret the panels, but on the analogy of a *Chhāyā-Khambha*

in memory of a queen from Nāgārjunikoṇḍa, it may be said the man on the top panel represents the deceased Kulaka, the woman his wife, and the *chaurī*-bearer, a divine damsel. It is difficult to say whether the wife performed *satī*. The cart may imply the death of Kulaka on a journey by an accident or in the course of an ambush.—S.R.

173. Ramesh, K.V. :—*Kondguli Inscription of Bhūlokamalla, Year 7.* EI, XXXVII, Pt. 4, 1967, pp. 189-92.

This inscription was found engraved on three faces of a square stone pillar lying in the debris in a *maṭh* on the outskirts of the village Koṇḍguḷi in Sindgi District. It is composed in Kannaḍa and inscribed in Nāgarī characters of the 12th century.

It refers itself to the 7th year of the reign of Chālukya Bhūlokamalla, i.e., Somésvara III, the Western Chālukya king of Kalyan who succeeded his father Vikramāditya III sometimes in A.D. 1126. He is said to be ruling from his capital or camp at Māhura. Then follows the date, regnal year 7, *Paridhāvin*, *Pushya*, *Paurṇamāsye*, Sunday, *Uttarāyaṇasaṅkramaṇa*, corresponding to the 24th December, 1132 A.D., week day being Saturday.

The main object of the inscription is to record three endowments each of 20 pieces of gold (*varttaka-lokki-gadyāṇa*) jointly by Kesimaya-*daṇḍanāyaka* and Gaṇapati-*daṇḍanāyaka*. They were entrusted to the care of the *Mahājanas* of Koṁdaṁguḷi stipulating that the interest of the money of each grant be utilised for feeding the teachers imparting lessons in different subjects and to those teaching the children. Four supplementary grants, two of 10 and 2 pieces of gold, one of one *solage* of oil and one of one *vattar* of flowers were for the offerings and worship of the deity Keśavadeva.

The inscription reveals interesting details of education in Karṇāṭaka in the 12th cent. and mentions interesting varieties of gold coins of the *dadyāna* type. The date of Dharmakīrti, the author of a grammar, is not known—S.R.

174. Rao, M.S. Nagaraja :—*Une pierre-de-héros inscrite, conservée au Musée Guimet de Paris.* (*A Stone Inscription Preserved in the Musée Guimet, Paris*). (*In French*). AA, XVIII, 1968, pp. 103-05.

A stone-inscription in Kannada now preserved in the Musée Guimet, Paris, is translated and illustrated in this article. It is dated between

1372 and 1432 A.D. It symbolises the glorious death of Madanagauḍa, son of Kētamallagauḍa of Hēmanahaḷḷi, belonging to Kaṇuta sect, in a battle somewhere in Mysore.—N.D.G.

175. Ray, S.C. :—*Numismatic Evidence of a New Monarch of the Gupta Period.*

JNSI. Pt. 1, 1970, pp. 35-39.

From the period IV of excavations at Rupar (c. 200 B.C. to A.D. 600), a hoard of 660 coins was recovered comprising Kushāṇa and imitation Kushāṇa coins, copper coins of Chandragupta II, those of Yaudheyas and Hūṇas showing Sassanian influence. It also presented a series of seven unique coins depicting on the obverse a trident and inscriptions *Vidi* and *Sagu.* On the reverse, two of them show a sealed goddess on lion (one having a trident also) and the remainiug five depict rudely executed Śiva and bull.

Vidisagu makes no sense. *Vidi* perhaps is only the first part of the incomplete name of the king, and *gu* may have stood for the title 'gupta' of the king. The issuer could not be far removed from the Imperial Guptas. The goddess Ambikā on lion is found on Imperial Gupta coins, and Śiva standing with bull is copied from the coins of Vāsudeva. The alphabets show an advanced form of the Gupta script and in the sequence of culture, the hoard seems to have been left there some time during or immediately following the period of the Hūṇas. Trident indicates the king's affiliation to Śaivism which was popular around Rupar since 2nd-1st centuries B.C.—S.R.

176. Ritti, Shrivivas :—*Daddala Inscription of Chālukya Bhuvanaikamalla, Śaka 901 (1069 A.D.).*

EI., XXXVII, Pt. 3, 1967, pp. 113-14.

This fairly well-preserved stone inscription of 25 lines, was discovered by the author at Dadda village, Raichur Dist., Mysore. On its top is engraved a seated Jaina image. It is inscribed in Kannaḍa characters of the 11th cent. A.D. The language is Kannaḍa and the text is in prose except the two Sanskrit imprecatory verses.

It records the grant of some land, a flower garden, an oilmill and house sites for the benefit of a *Jinalaya* built at Ponnapāḷu by a certain Mākisetti. It mentions a hitherto unknown chief Jaṭāchoḷa Bhīma as a subordinate of the Chālukya king Bhuvanaikamalla.—S.R.

177. Roy, P.C. :—*Madanapāla—the Issuer of the Horseman and Bull Type.*

JNSI, XXXI, Pt. 1, 1969, pp. 48-56.

A number of billion coins of the horseman and bull type bear the legends *Śrī Madanapāladeva* (obv.) and *Mādhava Śrī Sāmantadeva* (rev.). They have been unanimously attributed to Gāhaḍavāla Madanapāla by scholars. But this is still open to serious objections. Numismatic considerations as well as the history of the Gāhaḍavala and Tomara dynasties show that they belong to the Madanapāla of the Tomara dynasty, rather than the Gāhaḍavala king holding the same name.

—M.C.

178. Sadhu Ram :—*Gwalior Inscription of the Gurjara-Pratihāra King Bhoja.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 591-616.

This inscription traces the origin of the family to Lakṣmaṇa who acted as a *pratihāra* to his elder brother Rāma, and has settled the identity of the kings mentioned in the copper-plates and inscriptions. The genealogy of the dynasty can be reconstructed from the epigraphs and Jaina works *Kuvalayamālā* and *Prabhāvakacarita*. The founder of the dynasty was Nāgabhaṭa who ruled in A.D. 756, and was probably staying in the royal palace of Ujjayinī after repulsing the attack of the *Mlecchas* (the Arabs). He is said to have been captured and humbled there by the Rāṣṭrakūṭa king Dantidurga at the *Hiraṇyagarbha-mahādāna* ceremony as recorded in the Ellora inscription. There is no evidence to show that Ujjayinī remained under the Pratihāra occupation till the time of Vatsarāja.

Vatsarāja succeeded Devarāja, the younger brother of Kakkuka who was the nephew of Nāgabhaṭa. Vastarāja was a powerful ruler who wrested the empire from the famous Bhaṇḍi clan which Tripathi equates with the Bhaṭṭi clan mentioned in the Jodhpur Inscription of Pratihāra Bāuka. Unfortunately, the supreme position of Vatsarāja in Northern India did not last long, as the Rāṣṭrakūṭa king Dhruva inflicted a crushing defeat on him. But Vatsarāja's son Nāgabhaṭa II, who was an equally powerful king, defeated the rulers of Sindhu, Andhra Vidarbha and Kaliṅga, and also gained victory over *Vaṅgapati* Dharmapāla and his puppet Cakrāyudha at Kanauj. After this, Nāgabhaṭa II shifted his capital to Kanauj and his successors are definitely known to have ruled from there. Other achievements of Nāgabhaṭa were the forcible seizure of Ānarta, Mālava, Kirāta, Turuṣka Vatsa, Matsya and the independent fortress of Rājagiri. Very little is known about his

son and successor Rāmabhadra, whose son and successor Bhoja of the present inscription was a very powerful ruler. His struggle with Devapāla, the son of *Vaṅgapati* Dharmapāla must have remained undecided, because both the antagonists claim to have defeated their foe in their inscriptions.—Author.

179. Sankaranarayanan, S. :—*Reṇṭāla Pillar Inscription of Śiri-Chantamula I, Year 5.*

EI, XXXVII, Pt. 1, 1967, pp. 29-32.

The sculptured white marble pillar belonged to an original circular *maṇḍapa* of 12 pillars set up on the southern mound of the hillock called *Stambhālabaḍu* in the village Reṇṭāla, Guntur District (A.P.). The inscription on the pillar is in Prākrit inscribed in characters of the 3rd century. It refers to the reign of the Ikṣvāku king Vasethiputa-Śiri-Chantamula and is dated in his 5th regnal year. It is the only known record of Śiri-Chantamula I himself and does not refer to the pious acts like *Agnihotra*, *Agniṣṭoma*, etc., with which he is credited in the records of Vīrapuruṣadatta and Ehuvula-Chantamula II. His title *rājan* indicates his feudatory position under the Sātavāhanas till his 5th year; and performance of *Aśvamedha* later on proves his success against his Sātavāhana overlords. The Buddhist nature of the record shows extension of the royal patronage to Buddhism though the king was a staunch follower of the Vedic religion.—S. R.

180. Sankaranarayanan, S. and Bhattacharya, G. :—*Mahua Inscription of Vatsarāja.*

EI, XXXVII, Pt. 2, 1967, pp. 53-55.

This undated *praśasti* of four lines is found in a temple at Mahua in the Shivpuri District (M.P.) in *Siddhamātrikā* characters assignable to the period between 738 to 837 A.D. Its composer is Bhaṭṭa Īśāna and its engraver, Ravināga. The record is important as it describes the genealogy of the family of Vatsarāja who belonged to a family of Brāhmaṇa-Kṣatriya intermarriage. It starts with the king called Āryabhāṣā *alias* Vyāghrahela followed by his son Nāgavardhana, after whom came Tejovardhana followed by Udita whose son is said to be Vatsarāja, the hero of the *praśasti*. The inscription records the construction of the *maṇḍapikā* of the Śiva temple by Vatsarāja, who could not have been the famous Pratihāra Vatsarāja, but an independent or semi-independent ruler. Most probably, he was the Vatsarāja, referred to by *Ācārya* Jinasena as the king of Avanti in his *Harivaṁśa*—S.R.

181. Sankaranarayanan, S. :—*Two Yādava Charters form Devalāli.*

EI, XXXVII, Pt. 2, 1967, pp. 74-84.

These two charters on 3 plates were discovered in the village Devalāli in Ahmednagar District of Mahārāshṭra. The plates are inscribed with two records A and B in Sanskrit and in Nāgarī characters of the 11th century.

The grant A records the gift of four villages to a Brāhmaṇa general Śrīdhara by the Yādava king Bhillama III of Devagiri, while the grant B was to substitute one of these villages by a different one by the Yādava king Seuṇachandra II.The date Śaka 974 *Nandana*, *Pushya śu. 15*, and the total moon eclipse corresponds to the 8th December, 1052 A.D. The grant A gives a list of kings and queens of the Yādava family of *Seuṇadeśa.* It is the only available authority outside Paramāra records referring to Bhoja's great-grandfather Vairisiṁha II who is said to have been served by Sillaṇa, the great great-grandfather of the general Śrīdhara who served under Bhoja. It also shows that Dhārā enjoyed the position of the chief city of Mālwā even before the time of Bhoja, and that Bhoja was the ruler of Mālwā as late as A.D. 1052. Again, it states that the Paramāra general Śrīdhara surrendered the fort of Eṇaka to the Yādavas, which extended the northern border of the Yādava kingdom and the Chālukyan empire up to the Narmadā as mentioned in the grant B. This surrender was, perhaps, considered to be an important event for a long time in the Chālukya-Parmāra war, so that the Yādava king Seuṇachandra II honoured Śrīdhara by issuing the grant B.—S.R.

182. Sankaranarayanan, S. :—*Velpūru Inscription of Mādhavavarman Year 33.*

EI, XXXVII, Pt. 3, 1967, pp. 125-30.

Language : Sanskrit. Script : Southern alphabet. Date : 33rd regnal year ; Site : Rāmaliṅgasvāmī Temple in Velpūru village, on the lower part of a marble pillar in the *maṇḍapa*. Condition : very fragmentary. Sovereignty : Belongs to the reign of the Viṣṇukuṇḍin king Mādhavavarman. Object : Installation of an image of Gaṇeśa. Importance : The earliest and the only lithic record of the Viṣṇukuṇḍins. Discussion : Actual date survives only in the letter *tai*......which can be restored to *taiṣyām.* 'on the full-moon day of *Taiṣa* month', considered to be auspicious for the consecration of images. If the damaged name between lines 4-6 be identified with Indrabhaṭṭāraka-varman from the epithets, then he would be the grandson and not the

great-grandfather of Mādhavavarman I, the vanquisher of the Pallavas from Veṅgi-*maṇḍala*. Indrabhaṭṭārakavarman, seems to have been governing Velpūru-*deśa* as viceroy of his grandfather.—Author.

183. Sankaranarayanan, S. :—*Ṛṣika and Ākara.*

JAIH, IV, Pts. 1-2, 1970, pp. 158-65,

Ṛṣika precedes Aśmaka in the Nasik inscription of Puḷumāvi, and is enumerated with Kuntala and Andhra in the *Mārkaṇḍeya Purāṇa* and placed after Vidarbha in the *Rāmāyaṇa*. Kuntala and Vidarbha comprised the upper and lower valleys of the Kṛṣṇā river. Hence, H.C. Chaudhury and D. C. Sircar locate Ṛṣika in the middle valley of the Kṛṣṇā. Hāthigumphā inscription of Khāravela seems to confirm it. V. V. Mirashi, however, identifies Ṛṣika with Khandesh. Against this, it may be urged that Khandesh is not contiguous to Kuntala and Andhra. Kern, Monier Williams and V.S. Apte identify Ṛṣika with Ākara. But Nasik inscriptions and Varāhamihira's lists in which both Ākara and Ṛṣika figure, prove that they are different countries. As a matter of fact, the evidence of Vātsyāyana, Kālidāsa, Varāhamihira, Bāṇa, Rājaśekhara and Yaśodhara clearly shows that the Eastern part of Malwa was called Daśārṇa or Malwa ; and the Western, Avanti. Thus Ākara was different from Daśārṇa and probably identical with Khandesh, which is therefore different from Ṛṣika—S.R.

184. Sarkar, H. :—*Some Early Inscriptions in the Amarāvatī Museum.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 1-13.

A large number of inscribed sculptural and architectural objects, recovered from around the *mahācaitya* at Amarāvatī are preserved in the Archaeological Museum. Out of these, 51 belong to the early period and 27 to the later period. They establish the existence of a *stūpa* at Amarāvatī in the 2nd. cent. B. C., which had an earlier origin. These later 27 are on the upright of railings, cross-bars, pillars, dome-slabs, drum-friezes, etc. The majority of the inscriptions are fragmentary, but their donative character is obvious. Inscription No. 60 of the time of Gautamīputra Yajña-Śātakarṇi (100-150 A.D.) is important for the history of sculptural art showing that this type of dome-slabs came into existence only during the last quarter of the 2nd cent. A.D. when Amarāvatī art was on the decline. It also shows that Sanskrit became the inscriptional language in Andhra before the Ikṣvāku times. Palaeographically, the bulk of the epigraphs can be dated to the 2nd cent. A.D. It is fairly certain that the pre-Christian phase of the Amarāvatī

stūpa had at least two sub-phases : Aśokan, and post-Aśokan, i.e., 2nd-1st cent. B.C.—S.R.

185. Surkar, H. :—*The Weight Standards of Silver Punch-Marked Coins.*

JNSI, XXXII, Pt. 1, 1970, pp. 1-13.

. Coins loose their weight during circulation. A hoard may not contain a single coin of the original weight. The heaviest of them may be taken to be nearer to the original mass.

I. *Observation in Fabric* :—Silver punch-marked coins do not belong to a homogeneous fabric. They may be divided into three different fabrics—1. Large, thin, irregular type ; 2. small, thick type ; and 3. alloyed coins of inferior texture.

II. *Chronological Sequence* :—The three fabrics followed in some chronological succession.

III. *Observation of Period of Circulation* :—Heterogeneous issues in a hoard disclose a longer period of circulation, roughly guessed from the weight of the highest coin.

IV. *Probable Weight Standards* :—

(a) *Kārshāpaṇa Standard* :—It varies from 40 to 60 grains.

(b) *Kośalam Standard* :—In different parts of ancient Kośala, it varies from 40 to 45 grams.

Kārshāpaṇa unit was primarily based on an indigenous system of weight dating back to the Harappan times. Evidence of Gorakhpur hoard points to Magadha as the primary centre of *Kārshāpaṇas*. Kośala has had three different standards of about 54 grains, 44-45 grains and 3.80 or 81 grains.—S.R.

186. Sarma, I. Karthikeya :—*Ābhīra Vasuṣeṇa's Inscription at Nāgārjunakoṇḍa.*

Ind., VII, No. 1, 1970, pp. 1-18.

Gives the entire text and translation of the inscription and discusses its location, date, palaeography, language and other historical data contained therein. The following conclusions are finally drawn : (1) that it is not only dated in the 20th regnal year of Rājan Vasuṣeṇa, but also in the year 47 of an era current in Ṛkṣadeśa, thus equivalent

to 295-96 A.D.; (2) that Vasuṣeṇa is the founder of the Ābhīra or so-called Kalacūri-Cedi era, which is reckoned from 248-49 A.D., and not the Īśvarasena of the Nasik record ; (3) that the four rulers who visited Nāgārjunakoṇḍa were feudatories of Vasuṣeṇa—not only contemporaneous but also interrelated and mutually friendly ; (4) that the main purpose of their visit was to save the Ikṣvākus from the attacks of powerful neighbours from the east and west ; (5) that all the pious acts, including the commissioning of the epigraph, were performed by the *amātya* Tiṣyaśarman on behalf of the Ābhīra king, and in the presence of the four rulers mentioned in the record ; (6) that there is no mention of the name of either the author or the engraver, and the eulogy contained in ll. 5-6 should be taken as referring to the Ābhīra king, who justified every word of it by his actions ; and lastly (7) that the form of the god was *Aṣṭabhuja-Aghoramūrti* Śiva.—M.C.

187. Sarma, K.H.V. (Late) :—*Two Grants of Uṇḍirāja III.*

EI, XXXVII, Pt. 2, 1967, 85-102.

Two copper-plate grants (here called A and B) issued by Uṇḍīśvara (or Uṇḍirāja) III belonged to a ruling chief of a family which held sway in some parts of Andhra Pradesh during the 14th century.

A. *The Goḍaparṟu Grant of Śaka 1299*

The record is in Sanskrit and engraved in Telugu characters of the 14th century. It is dated Śaka 1299 corresponding to 1377 A.D.

The object of the charter is to record the tax-free grant of a village by Uṇḍīśvara III to 32 Brāhmaṇas. The gotra of Uṇḍīrāja's queen Rudramadevī suggests that the Sūravaram family was matrimonially related to the Eastern Chālukyas of later period. Absence of the mention of any over-lord would suggest that Uṇḍirāja was an independent ruler; although Anavāma, the greatest Reddi ruler, may be his suzerain.

B. *Rāvulapaṟti Grant of Śaka 1304*

This charter was issued by the same ruler Uṇḍīśvara III in Śaka 1304, corresponding to 1383 A.D., more than five and half years later than A. It states that the *purohita* of the king called Nṛisiṁha of Bhāradvāja *gotra* created a certain settlement of the Brāhmaṇas.

The importance of the records lies in the fact that it extends the independent rule of Uṇḍirāja III up to January, 1383 A.D.—S.R.

188. Schlingloff, D. :—*Stamp Seal of a Buddhist Monastery.*

JNSI, XXXI, Pt. 1, 1969, pp. 69-70.

Describes a rock-crystal seal from Peshawar, similar to the one published by Whitehead (*Numismatic Chronicle*, 6th Series, X, 1950, pp. 23 ff.). It depicts a cross-legged sitting abbot turning his face towards a standing person, and bears the legend *thetakula-viharaṁmi saṁgha-mudre* ('The seal of the community in the Thetakula monastery') in Kuṣāṇa Kharoṣṭhī. Facsimiles attached.—M.C.

189. Sethi, R. K. :—*A Copper Seal of the Gupta Period.*

JNSI, XXXI, Pt. 1, 1969, pp. 74-75.

Describes a copper seal, palaeographically datable to a period between the latter part of the third century and the first part of the fourth century A.D., which bears the legend *Jitam dovyi* in Brāhmī— most probably, a mistake for *Jitam devyai* or *Jitam devyā* (victory to Devī). It seems that the seal belongs to the category of religious seals. Facsimile attached.—M.C.

190. Sharma, G. B. :—*A Seal and a Sealing from Ludhiana District.*

JNSI, XXXI, Pt. 1, 1969, pp. 75-76.

Describes a copper seal from Sunet and a terracotta sealing from Sanghol—both from the Ludhiana district. The seal bears the legend *Śrī Somaguptaḥ* in the Gupta script; and the sealing, the legend *Goksharaka* in the early Brāhmī script of the first century B.C. Facsimiles attached.
—M.C.

191. Sharma, R.S. :-*Coins and Problems of Early Indian Economic History.*

JNSI, XXXI, Pt. 1, 1969, pp. 1-8.

Some knotty problem relating to coins have been taken up for study, e.g., the absence of Kuṣāṇa silver coinage, the abundance of Gupta gold coins, the general disappearance of gold currency in the post-Gupta period for centuries, etc. In fact, coins will not carry much meaning for economic history unless one identifies the ancient sources of gold, silver and other metals; explains the abundance and paucity of coins; determines the area and period of circulation; and above all, calculates the volume of coins in the context of time and place. At the moment, all our ideas about the quantities of coins are impressionistic and subjective. —M.C.

192. Sharma, Ram :—*Menāl Inscription of the Chāhamāna Prince Meghanāda, Vikrama 1312.*

EI, XXXVII, Pt. 4, 1967, pp. 155-58.

This inscription in Sanskrit prose and poetry, engraved in Nāgarī characters on the pedestal of a broken image of Prince Dinakara Meghanāda, is preserved in the sculpture-shed at Menāl, District Chittorgarh, Rajasthan. Its object was to record the perpetual obeisance of the Prince Meghanāda in the form of his image to the deity Mahānāla Śiva for the enhancement of his fame, worldly pleasure, fortune, progeny and longevity. It also gives the genealogies on both father's and mother's sides of the king. The epithets *Maṇḍalīka* and *Rāṇaka* applied respectively to Naravarmaka and Tribhuvaneśvara, the grand-father and father of Meghanāda show that these Chāhamānas and their kinsmen Rāṣṭrakūṭas were enjoying a feudatory status. If the *Rāṇaka* Tribhuvaneśvara be identical with the *Rāṇaka* Tribhuvana, fighting with whom Bālāka, the eldest son of Mahendra, died (*Chīrwā inscription of Guhila Samarasiṁha*, V.S. 1330) in the presence of king Jaitrasiṁha, then it may be surmised that there was some feud between the *Tālāra* of Nāgahrada and the *Rāṇaka* of Menāl, in which the former was killed by the latter. Like the Chāhamānas of Menal, it is not known under which royal house their Rāṣṭrakūṭa relatives were flourshing and which part of the region was under their sway. Mahānāla is the same as modern Menāl.—S.R.

193. Shastri, Ajay Mitra :—*Some Observation on the Hisse-Borala Inscription of Vākāṭaka Devasena.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 617-18.

A short epigraph of just four lines, the recently discovered Hisse-Borala inscription records the construction of a lake called Sudarśana by one *Āryya* Svāmilladeva, an obedient servant of the Vākāṭaka king Devasena, in (Śaka) 380 (A.D. 457-58). By furnishing a date in a well-known era, the present record enables us to have a more precise idea of the Vākāṭaka chronology which was so far based purely on the synchronism between the Guptas and the Vākāṭakas known from the Poona and Riddhapur inscriptions of Prabhāvatīguptā.

There is much controversy regarding the reading and the interpretation of the initial portion of the record containing the date, the latest writers on the subject being Drs. G. S. Gai and S. Sankaranarayanan. Basing themselves on the *Bṛhatsaṁhitā*, viii. 3, they take it to mean "(*In the year*) 3027 of the famous Dharmasuta (i.e., Yudhiṣṭhira), when the Sages were in the Uttarā Phalgunī (*and in the year*) 380 of the (*Śālivāhana*) Śakas."

After a critical examination of the relevant evidences the author shows that their reading and interpretation are untenable and not borne out by the *Bṛhatsaṁhitā* verse in question. It is further suggested that the use of the Śaka era in this inscription, like the christening of the lake, was due to *Āryya* Svāmilladeva who probably hailed from Gujarat where Śaka era had been in use for many centuries.—Author

194. Shastri, Ajay Mitra :—*Attribution of the Mahādeva Coins.*

JNSI, XXXII, Pt. 1, 1970, pp. 14-18.

On purely typographical considerations, Bela Lahiri has offered the suggestions that (a) the coins bearing the name Mahādeva belong to the Vaimakis, and (b) the Mahādeva coins were struck by the Vaimakis, in the name of god Mahādeva or Śiva in a critical period of their history. But typological similarities, howsoever great, are not sufficient by themselves. That the legend Mahādeva on these coins refers to the king named Mahādeva cannot be certain. The earliest Audumbara coins that were issued in the name of god Mahādeva bear the Prākrit legend in both Brāhmī and Kharoṣṭhī, indicating *bhagavato Mahādevasya rājarājasya.* Bela Lahiri is also of the same view, but she attributes the coins to Vaimakis, and not to Audumbaras. This suggestion is doubtful. Allan read the Brāhmī legend as *Bhāgavata mahādevasa*, 'of Mahādeva, the worshipper of Bhagavat', which is the correct reading. Moveover, no regal titles like *rājarājasa* are given to deities. It applies to king Mahādeva in spite of the fact that he ruled over a small principality. The use of the epithet *Bhāgavata* on coins bearing the Śiva emblem of *Liṅga* need not offer any difficulty, because it is used with Śiva also. For instance, Patañjali speaks of *Śiva-Bhāgavatas*, 'devotees of Bhagavat Śiva.' The said coins are Audumbara coins, not of the Vaimakis.—S.R.

195. Shastri, Parmanand :—*Citoṛ kā Digambara Jaina Kīrtistambha.* (*Digambara Jain Pillar of Chitor*) (*In Hindi*).

Ana., XXI, No. 4, 1968, pp. 179-82.

Chitor is famous for two *Kīrtistambhas.* One of these built by Mahārāṇā Kumbha in V.S. 1505, contains the inscribed figures of Brāhmaṇical pantheon. It cannot be called a pillar commemorating the victory of the king over the joint army of Sultan Mahmood Khilji (of Mandu) and Sultan Qutubuddin (of Gujrat), as this event took place nine years later, i.e., in V.S. 1514. It is actually a *Jayastambha* or *Viṣṇudhvaja* erected in front of some temple.

The other *stambha*, built by Shāh Jījā of Bagherawāla lineage, may be placed in the 13th or 14th century. Shastri refutes the opinion of those who accept it as a Śvetāmbara edifice. But the *stambha* belongs to Digambara *mānastambha* tradition with naked and standing images of Tīrthaṅkara Ādinātha on its four sides.—S.P.S.

196. Singaravelu, S. :—*A Note on the Possible Relationship of King Rāma Khamhaeng's Sukhodaya Script of Thailand to the Grantha Script of South India.*

JSS, LVII, No. 1, 1969, pp. 1-28.

The earliest known inscriptions found in various regions of South-east Asia, though composed in Sanskrit, were written in a script identical with the *Grantha* script used at that time in the Coromandel coastal regions of South India. Apart from the inscriptions, the *Grantha* script was employed also in the MSS. of religious and literary works that were in the safe custody of the Brāhmaṇic scholars and priests at the temples and courts of South-east Asian states.

Now, the Sukhodaya ins. (1292 A.D.) of king Rāma Khamhaeng of Thailand is the earliest surviving one, written in the Thai language. Although scholars like Burnay, Coedès and Bradley have investigated the possibility of the origins of the Sukhodaya script among the slightly older scripts of the Indo-Chinese peninsula, there is no doubt that the older *Grantha* script has played a large part in its formation.

The author has given three comparative tables of South Indian Grantha, Malayalam, Khmer, Thai and Tamil scripts for a close study of the problem.—M.C.

197. Singh, Sarju Prasad:–*Inscriptions on Terracotta Balls and a Clay Seal.*

JAIH, III, Pts 1-2, 1969-70, pp. 17-22.

Four hand-made solid terracotta balls with inscriptions were found at the village of Bhelāvar (*Vilvabhadra*) in Gaya District. One of the balls bears the inscription *Devacandramitrabaṭu* in Gupta Characters of 4th to 6th century. The person has nothing to do with the Mitras of Bihar and *baṭu* means a Brahmacārin. The second ball reads *Kīradeva-sya* in characters of 9th cent.; the third one has *Mahīdhara-devasya* in similar characters, and the fourth has *Śivakara-Somadevayoḥ*. They indicate the existence of a religious establishment at Bhelāvar.

A clay seal, in the possession of Śrī Sukhdeo Singh, is said to have been discovered at the village Ḍhibrā (Patna Dist.) situated on a mound

rich in old ruins. It bears the figure of Bodhisattva Padmapāṇi in the *Varada-mudrā*, seated on a lotus-throne in *Sukhāsana* wearing a *kirīṭa-mukuṭa* and a necklace, and holding a lotus in his left hand. It can be compared with the best sculptures of Eastern India in style. The usual Buddhist formula is inscribed on either side of the figure in the 9th century characters.—S.R.

198. Sircar, D.C. :—*Inscribed Clay Seal from Raktamṛittikā.*

EI, XXXVII, 1967, Pt. I, pp. 25-28.

The name of the great Buddhist monastery of Raktamṛttikā, adjacent to Karṇasuvarṇa, the capital of Gauḍa, given in Hiuen Tsang's *Life* and *Records*, is correctly read by Watters as Lo-to-mo-chi or Pali Raktamattikā 'Red clay'. There is, however, a controversy as regards the location of Karṇasuvarṇa, but Layard's view that the city and monastery were situated at Rāṅgāmāṭi (Red clay) formerly called Kāṇsonā-purī, 6 miles SW of Berhampur, seems to be more convincing Fortunately, trial excavations at Rājbāḍī-dāṅgā under C.R. Das in 1962 disclosed the ruins of a monastery and a number of clay seals, among which the present seal is of considerable importance, as it helps in locating Raktamṛttikā monastery at Rājbāḍī-dāṅgā or its neighbourhood.

The seal bears the D*harmachakra* and a two-line legend in 7th-8th century characters, reading :

1. *Śrī-Rakta*(*m*)*ṛittika-ma* (*mā*) *hāvihā-*

2. *rik-ārya-bhikshu-*(*saṅgha*)*s* (*y*) *a* (||)—S.R.

199. Sircar, D.C. :—*Fragmentary Copper-Plate Grant from Arakan.*

EI, XXXVII, Pt. 2, 1967, pp. 61-66.

This grant composed in Sanskrit and written in locally modified Late Brāhmī of East India, was discovered in the Vesālī area in the vicinity of Akyab in the coastal strip of Burma. The regnal year of the king who issued the grant is illegible; the charter has to be assigned to the 6th cent. on palaeographical grounds, when Araken was under the rule of the Chandra dynasty.

The object of the record is the grant of the village Dēṅgutta Kimmājuvdevī in favour of the Buddhist *vihāra* built by herself. The gift village was placed in charge of the fraternity of the monks of all lands including the Elders of Jetavana (whether local duplicate or the original one of Śrāvasti is not clear).

The name of the *Mahāmantrin* of the king was Reṅgādityadāsa who may have been the executor of the grant. Thirteen kings of the Chandra dynasty ruled between *c.* 370 and 600 A.D., out of whom the last six are found to be ruling in the 6th cent. to which the grant is roughly assignable. All these kings were *Paramamāheśvaras* (Śaivas), except the 10th, Vīrachandra, the founder of numerous Buddhist *stūpas.* Thus the issuer of this charter seems to have been an ancestor of Vīrachandra, probably the 8th king Bhūtichandra, the father of Nītichandra, and who ruled in c. 496-520 A. D. about the beginning of the 6th century.—S.R.

200. Sircar, D.C. :—*Note on the Aphsaḍ Inscription of Ādityasena.*

EI., XXXVII, Pt. 4, 1967, pp. 185-88.

In verses 11-12 of the Aphsaḍ inscription the following expression is used for Dāmodaragupta who was fighting with his Maukhari enemies : *Sammūrchhitaḥ sura-vadhūr-varayan-mam, etc.* According to Fleet, the expression refers to Dāmodaragupta's death on his becoming unconscious, and subsequently waking up in heaven to make a choice among the women of the gods and accepting one of them. But Pt. Kshetresachandra Chattopadhaya speaks of the king's swoon, and not death, and subsequent awakening, i.e., regaining consciousness, and draws attention to the revival of the fainted Rāma through Sītā's touch described in the *Uttararāmacharita.*

Dr. Sircar does not accept Chattopadhyaya's interpretation and refering to a popular military convention of ancient India, viz., of a hero dying in action, going to heaven and there enjoying heavenly damsels, says that Dāmodaragupta died on the battle field while fighting with the Maukharis. Out of the innumerable references in early and mediaeval works, he quotes passages from the *Mahābhārata, Rāmāyaṇa* and *Rājataraṅgiṇī* as well as from epigraphs.—S.R.

201. Sircar, D.C. :—*Some Epigraphic and Manuscript Records.*

JAIH, III, Pts. 1-2, 1969-70, pp. 30-49.

(1) Dr. R. Subrahmanyam has published 'The Gunturpally Brāhmī Inscription of Khāravela,' which is engraved on four different pillars. He ascribes the record to king Khāravela of the Hāthigumiphā Cave inscription. Dr. Sircar disagrees with his views on the ground that Khāravela is not mentioned as a lord of the Mahiṣaka country, nor does the name Khāravela occur in this inscription. Again, Sircar takes *siri-sadasa* and *lekhakasa* occurring in the inscription as two separate expressions and not one compound meaning *saṁdeśalekhakasya,* and

takes *Sadasa* as the name of the king Mahāmeghavāhana, and *lekhaka* as the profession of Cūḍa-Goma, who was the scribe of the king. Moreover, the characters of the Gunturpally inscription too, are considerably later than Khāravela's record.

(2) *Buddhist Dhāraṇīs from China in Inscriptions and Manuscripts.*

(I) R. H. van Gulik observes that the Siddham Script, a variety of the Brāhmī, played an important role in the Far Eastern Buddhism since the 8th cent. A.D. It owed its popularity in China and Japan, especially to the rise of Mantrayāna, the esoteric School of the True Word. I-tsing speaks of the 'Siddha-composition for Beginners' or 'Siddham Writing Tables'. The Siddham script was popular for writing *dhāraṇīs* in China during 600-1000 A. D., the hey-day of Chinese Tantrism. The Chinese translation of *Vairaśekhara-sūtra*, the counterpart of the *Mahāvairocana-sūtra* played an important part in the history of the Siddham script in China and Japan.

II. Dr. Raghu Vira found an inscription in Siddham script engraved on an octagonal pillar (1104 A.D.) at the village of Hsuan-wu, containing a condensed text of the *Uṣṇīṣavijayadhāraṇī*, which may be compared with Dharmarakṣa's version.

III. Dr. Sircar gives Sanskrit and Chinese texts of certain Buddhist *Dhāraṇīs* from six photographs of manuscript pages supplied to him by a young Russian student of Chinese phonology. The lines of writing in them are vertical.—S.R.

202. Sircar, D.C. :—*Indological Notes.*

JAIH, III, Pts. 1-2, 1969-70. pp. 133-51.

(4) *Date of the Mankuwar Buddha Image Inscription of the time of Kumāragupta I* :

The date of the inscription was read as the Gupta year 129 (448 A.D.). But the correct reading is 100 and 0 and 9, i.e., the Gupta year 109 (428 A.D.).

(5) *Nihilapati-Nihelapati* : The *dūtaka* of the grant of *Mahāsāmanta Mahārāja* Samudrasena (7th cent.) was *Nihilapati* Kuśalaprakāśa. According to the *Prākṛtaprakāśa* (4th-5th cent.), *Prākṛtamañjarī* (6th-7th cent.) and Bhāmaha's *Manoramā* (7th-8th cent.) *nīla-ṇihelam.* Thus *Nihilapati* or *Nihelapati* was an 'officer in charge of indigo or indigo factories'.

(6) *Garga Yavana* and *Kāla-Yavana* :

These two words occurring in the Madanapāḍā and Vaṅgīya Sāhitya Pariṣat Plates of Viśvarūpasena probably denote the Negroes of Africa originally, but later, the 'Muslims' coming from any land of the west.

(7) *Vidiśā Jain Image Inscription of the time of Rāmagupta* :

Rāmagupta was a Jain as against the Bhāgavata faith of the Guptas, and his coins have been found only in East Malwa. His identity with the Rāmagupta of the coins is uncertain Palaeographically, the script of the Vidiśā inscription points to latter date. Rāmagupta seems to have flourished in the Vidiśā region after the Guptas and the Hūṇas were struggling in the Malwa territory about the close of the 5th century. He may have been an as yet unknown younger brother of the later Gupta King Jīvitagupta I.—S.R.

203. Sircar, D.C. :—*Introduction to Indian Epigraphy and Palaeography.*

JAIH, IV, PTS. 1-2, 1970-71, pp. 72-136.

I. Epigraphy :

Discusses exhaustively the Nature of the Records (Private and Royal) ; Language (Prakrit and Sanskrit, and Foreign and Regional Languages) ; Importance of Epigraphy (Absence of works on History, Study of Inscriptions, Reconstruction of History, Merits and Demerits of Eulogies); Copper Plate Grants (Royal Charters in the *Dharmaśāstras*, Early and Later specimens, seals) ; Dating of the Records (Regnal Reckoning and Eras, Details of the Dates, Numbers Expressed in Words and letters) ; and Prakrit and Sanskrit Inscriptions outside India.

II. Palaeography

Early writing (Antiquity) of writing in India, Prehistoric writing, Aramaic and Greek, Kharoṣṭhī, Brāhmī); Varieties and Early derivatives of Brāhmī (Early, Middle and late Brāhmī, Modification of early Brāhmī Characters, Triangle-Headed and Box-Headed Alphabets, Siddhmātṛkā, Shell-Character and Bhaikṣuki Writings) ; Development of the Nothern Alphabet (Introductory Observations, Nāgarī and its Modifications, Gauḍī, Bengali, Assamese and Oriyā, later Kaliṅga Alphabet) ; Development of the Southern Alphabet (Introductory Remarks, Telugu and Kannaḍa. Tamil, Grantha and Vaṭṭeḷuṭṭu, Kole-ḷuṭṭu and Malayāḷam) ; Numbers and Signs (Numeral symbols and Figures, Signs and Contractions) : Engraving of Inscriptions ; and Indian Scripts Abroad.—S.R.

204. Sircar, D.C. :—*Indological Notes.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 181-200.

8. Ardhanārī-Gaṇapati :—

Dr. Sircar points out that Bhattacharya's emendation of *Yuvatimayamadha* to *Yuvatimayam-adhastalam* in verse 74 of Chap. 25 of *Śilparatna* (Part II) does not suit the metre. The expression *bījapūrādi*, too, is unsuitable to the metre. The word *tuṇḍila* which means 'talkative', should be *tundila* (corpulent). Again, Bhattacharya's translation of *Karīndram* of the above verse as 'who has the elephant's head' is not literal, and that of *bījapūr-ādi-śumbhad-daśa-bhuja-lalitam* as 'the god is the beloved of Śiva, who is adorned with rosary, etc.', is wrong due to the confusion of *śumbhat* with *Śambhu.* Further, Bhattacharya says that the composite form Śakti-Gaṇapati is, in fact, the female form of Gaṇapati. Since *Śilparatna* describes it under *miśra-mūrtayaḥ* along with other syncretic images like Ardhanārīśvara, etc., there is no doubt that it refers to the syncretic image type of Śakti-Gaṇapati. The epithets are all of the male deity.

9. Post-Śaśāṅka Gold Coins from Eastern Bengal :—

Photogrophs of four gold coins of the 'Gupta Imitation' type were examined. The find-spots of the coins and their association with Samācāradeva and Śaśāṅka show that the kings who issued them ruled in East Bengal, and they were influenced by the Gupta numismatics.

A Gupta imitation gold coin was found with other gold and silver coins from Mainamati excavations. On one of the gold coins, the legend was read as *Baṅgāla Mṛigāṇka* and on silver coins as *Patikera* alone or with *Lalita-karaḥ*, or *Dharmavijaya.* These coins have been assigned to the Deva dynasty.

10. A Copper-Plate Grant of the Tripura Kings.

This thin copper plate records on the obverse in the late mediaeval Bengali-Assamese characters in poor-style Sanskrit, the renewal of the grant of two villages, Aulāyisāra and Deśāvaska, originally made by the Vaiṣṇava king Kalyāṇadeva of Tripura in favour of the Brāhmaṇa Rāmanārāyaṇa on the occasion of a lunar eclipse on the *Vaiśākhī pūrṇimā* in Śaka 1581 (Tuesday, 26th April, 1659 A.D.).

11. Mirashi's Numismatic Notes :

A personal controversy.—S.R.

205. Sircar, D.C.:—*Andhau Fragmentary Inscription of Caṣṭana, Year 11.*

JIH, XLVIII, Pts, 1970, pp. 253-57.

The name of Caṣṭana's father in line 1 of the inscription is Ysāmtika and not Ghsāmtika, because the first conjunct letter *ya* is similar to *ya* (in *vaṣaye*) in 2nd line. Caṣṭana was ruling with his grandson Rudradāman I in the year 52. Hence the present inscription belongs to the earlier part of his rule when he was described as *Rājño Kṣatrapasa* on his coins, and not *Rāño Mahākṣatrapasa* as on later coins.

Since coins of Rudrasiṅha II, the last known Śaka ruler of W. India, bear the date year 310+x; and the Malwa inscription of Candragupta II, the exterminator of the Śakas in W. India, bears the date Gupta years 82 (A.D. 401), Rudrasiṅha's date would coincide with CG's date only if referred to the Śaka era of 78 A.D. (310+78+x=338+x A.D.). Hence Caṣṭana and his descendants dated their epigraphs in the Śaka era.

According to the present record, Caṣṭana was ruling over Kutch and the adjoining area when Kṣaharāta Nahapāṇa was ruling first as Rājan Kṣatrapa till the year 45, and Rājan Mahākṣatrapa in the year 46, since, according to Rapson, the gold currency referred to in the Nāsik inscription of Nahapāna, can only be the gold coinage of the Kuṣāṇas. The title *kṣatṛapa* derived from Old Persian *Khashathrapavan*, means a viceroy. Both Caṣṭana and Nahapāna owed allegiance to some Imperial house which could only be that of the Kuṣāṇas, and enjoyed the privilege of issuing their currencies in metals other than gold and date it in the imperial (i e., Śaka) era, and not in their own regnal years. Since both of them were of equal status, they could not be the overlords of each other. Reference of their dates can only be to the Śaka era (78 A.D.) of Kaniṣka used by their overlords, the Kuṣāṇas.

The depiction of *caitya*, a common type of the Āndhras (Sātavāhanas), on the reverse of the B type coins of Caṣṭana shows his association with the Āndhras, signifying perhaps his reconquering of territories taken by them from Nahapāna. —S.R.

206. Somani, Ram Vallbh :—*Ekaliṅga Mandira kā eka Aprakāśita Śilālekha* (*An Unpublished Rock Edict in the Ekaliṅga Temple*). (*in Hindi*).

Sod. Pat., XX, No. 1, 1969, pp. 88-90.

Contains the original text of the inscription with a brief introduction. The inscription is of 25 lines. Starting from the description of

Bāppā, it mentions the Rāṇās of Śiśodiya dynasty. The Maharāṇās from Hamīra to Jagat Singh have been described in a chronological order. It also describes *tulādāna*.

The author of the inscription is Lakshmī Bhaṭṭa, son of Kṛishṇa Bhaṭṭa and a resident of Kaṭhaṛī village. —U.V.S.

207. Srinivasan, P.R. :—*Devnī-Morī Relic Casket Inscription of Rudrasena, Kathika Year 127.*

EI, XXXVIII, Pt. 2, 1967, pp. 67-69.

This inscription written in Sanskrit and characters of the Western variety of Southern alphabet of the latter half of 4th cent., was discovered in a ruined Buddhist *Stūpa* at Devnī-Morī in Sabarkantha District, Gujarat State.

The inscription refers itself to the reign of a certain Rudrasenanṛipati and is dated the 5th *Bhādrapada* of 127th year of the (era of the) Kathika kings, which is known for the first time from this record. Its date may be referred to the Kalachuri-Chedi era of 248-49 A.D. giving 376 A.D. (249+127) as the date of the inscription. But the identity of the Kathika with the Kalachuri-Chedi requires further evidence.

During the 4th cent. the region in which Devnī-Morī is situated, was ruled by *Mahākṣhatrapa Svāmī* Rudrasena (III, 348-390 A.D.). Since the title of Rudrasena of this record is mere *nṛipati*, it is likely that he may be Rudrasena IV, the son of Siṁhasena, to whom Rudrasena III may have assigned the rulership of the area around Devnī-Morī owing to his being the son of the latter's sister. —S.R.

208. Srinivasan, P.R. :—*Three Western Kṣatrapa Inscriptions.*

EI., XXXVII, Pt. 3, 1967, pp. 139-46.

These three inscriptions, termed here A, B and C, were discovered in Kutch District and are preserved in the Bhuj Museum. Out of them, B was discovered recently.

A Andhau Inscription of Rudradāman I, year (5)3.

This stone-slab with a Brāhmī (2nd cent. A.D.) inscription in Prākrit refers itself to the reign of Rājan Svāmī Rudradāman I, son of Rājan Svāmī Jayadāman who was the son of Rājā Mahākṣatrapa Svāmī Chaṣṭana. The date of the record is damaged and the symbol for the ten has flaked off although the unit 3 is preserved and is followed by other details, viz., *Śrāvaṇa ba*, 5.

On grounds of style, this inscription falls between the four Andhau inscriptions of the year 52 when Rudradāman ruled conjointly with his grand-father, Chaṣṭana, and both of them bore the simple title *Rājan* while Rudradāman's father Jayadāman bore no title, and Junagadh inscription of the year 72 belonged to the independent reign of Rudradāman when he had assumed the title of *Mahāksatrapa*. The absence of higher title in the present record points to the nearness of its date to the four Andhau records, which would be 53 rather than 63, with unit figure 3. This gives the date A.D. 131.

The object of the inscription is to record the erection of a *yaṭhi*, a funeral monument in memory of a certain person called A(patha ?)-ka, son of Śatruṁsaha and a *Śrāmaṇera* (a novice) probably of Jainism.

B. Wandh Inscription of Rudrasiṁha I, year 105.

This stone-slab inscription in Prākrit, written in some what cursive Brāhmī, refers itself to the reign of *Rājan-Mahākṣatrapa* Svāmī Rudrasiṁha, son of *Rājan Mahākṣatrapa* Svāmī Rudradāman. The usual pedigree from Chaṣṭana is not given in this record. The date would read as year 105, *Kārttika ba.* 2, equivalent to A.D. 183.

The object of the inscription was to record the erection of a *yashṭi* as a funeral monument in memory of a woman (name illegible), described as the servant of the mother and an inhabitant of Kaśa-*deśa*, by a person named Ajamitra. This is the second inscription describing Rudrasiṁha I as *Mahākṣatrapa*. Kaśa-*deśa* is the same as modern Kutch.

C. Mevāsā Inscription of Bhartṛidāman year 205.

This flat stone-slab inscription in Sanskrit with somewhat Prākrit influence and engraved in the later 3rd century Brāhmī was discovered along with the well-known Andhau inscriptions. The date of the record can be read as 205, *Kārttika śu.* 5 corresponding to A.D. 283. The object of the record was to get the slab (yaṭṭi, i.e., *yashṭi*) set up for the welfare of an overlord, but on what occasion is not clear owing to severe damage.

It is the only record of the early part of Bhartṛidāman's reign as *Mahākṣatrapa*. The mention of Ābhīra Vāsudeva, son of Kadamba and grandson of Harihivakaṁda in this record of A.D. 283, throws light on the continued existence and activities of the Abhīras during almost the entire period of the rule of the Western Kṣatrapas. —S.R.

209. Srinivasan, P.R. and Subrahmanyam, R. :—*Urajām Plates of Indravarman II—Year 97.*

EI., XXXVII, Pt. 4, 1967, pp. 159-62.

This epigraph on three copper plates, written in Sanskrit in the box-headed southern alphabet, was found in the village Urajām in Srikakulam District. It refers itself to the reign of *Mahārāja* Indravarman *alias* Rājasiṁha and records the grant of a piece of land with a house in it by him in the village Hoñjeri, to Mātṛichandra-śarman for the enjoyment of a certain deity (*Bhaṭṭāraka*). The record was written by Ādityamañchi, son of Vinayachandra, while Ravichandra-*mahattarasvāmin* acted as the executor. It is dated in the 97th year of the Gaṅga era of 498 A.D., equivalent to A.D. 595, which is the latest date of the king. —S.R.

210. Srinivasan, P.R. :—*Mahulpara Plates of Mahāśivagupta-Dharmaratha, Year 11.*

EI, XXXVII, Pt. 5, 1968, pp. 225-32.

This grant of Bhilvi-*grāma* in Anataruda-*vishaya*, by king Mahāśivagupta-Dharmaratha to the Brāḥmana Rāṇa-Śrī Abhimanyu is composed in Sanskrit in the Nāgarī characters of the 11th century, with a seal bearing the figure of Gajalakshmī. It was issued in the regnal year 11 of the king on *Phālguna ba*. 3.

The inscription is important because of its being the only record belonging to the reign of Mahāśivagupta-Dharmaratha discovered so far. The grandfather of the donor is called simply Yayāti who was without doubt Mahāśivagupta I Yayāti. Dr. Sircar has rightly identified the donor with Mahāśivaguta III-Yayāti.

Yayātinagara is modern Binka, but Bhilvi-*grāma*; Antaruda-*vishaya* and Abhayanā-*khaṇḍa* could not be identified. —S.R.

211. Srinivasan. P. R. :—*Mathurā Pillar Inscription of the Gupta Year 61.*

JAIH, III, Pts. 1-2, 1969-70, pp. 101-22.

In line 3 of the text there is a space for three letters which have disappeared. They had been restored to either *prathame* or *pañcame* indicating the regnal year of Chandragupta II, and having different bearing on Gupta chronology. The author has restored the lacuna to

Guptānāṁ and the relevant passage will read *sya vija*(*ya*) *rājya saṁvatsa*(*re Guptānāṁ*) *kālānuvarttamāna saṁvatsare*, which seems to be quite in accord with the practice of drafting of the Gupta records, none of which has quoted the regnal year of the ruling king.

Again, in line 10, the text is *gurvāyatane guru*** pratiṣṭhāpito* (*tau*) *nai.* The author suggests as restoration, *samādhau* (3 letters), 'on the grave' of the teachers.

In lines 15-16, after *likhitam-uparyy-adho vā*, Bhandarkar suggesting the word like *ucchindyāt* translates the passage as "or (destroy) the writing above or below". But the author thinks that "transgresses or condemns this edict" would seem a more proper interpretation.

Finally, *bhagavān Daṇḍah rudra-daṇḍo* means 'the divine Daṇḍa (and) the Staff of Rudra' and the standing figure at the bottom of Rudra-*daṇḍa* is Rudra-*daṇḍa-puruṣa*.—S.R.

212. Srinivasan, P. R. :—*Note on Eraṇ Stone-Pillar Inscription of Śrīvikrama.*

JOIB, XX, No. 1, 1970, pp. 51-55.

The lost portion of this inscription may have contained only a general *praśasti* of the family, and the first two letters of line, may be restored instead of *putro* (Sircar).

The author reads the name of the king as *Sri-Vikramo* and assigns the inscription to the time of Candragupta I whose title *Vikrama* besides *Vikramāṅka* and *Vikramāditya* is well known. From the time of Candragupta II, the Southern alphabet came to be used for inscribing epigraphs of the Gupta dynasty. Candragupta caused the Viṣṇu temple to be constructed, and installed the inscribed pillar to perpetuate his memory.—S.R.

213. Srivastava, A.K. :—*Kushāṇa Gold Coin from Barābaṅki District.*

JNSI, XXX, Pt. 1, 1969, pp. 15-21.

A study of 13 gold coins of Huvishka from a hoard in the Barabanki district (U.P.). The obverse bears the profile bust of the king, with the legend *Shao Nano Shao Ooeshki Koshano* ; and the reverse represents the deity (mostly the Moon-god, except one depicting the Sun-god). These coins belong to two distinct groups on the basis of their reverse symbols,

All the coins have been individually described and relevant plates given.—M.C.

214. Srivastava, V.C. :—*Solar Symbols on Sūryamitra-Bhānumitra Coins.*

JNSI, XXXI, Pt. 1, 1969, pp. 9-14.

The solar devices on the reverse of the coins of Sūryamitra and Bhānumitra appear to be due to Iranian Mithraic influence and are not examples of Brāhmaṇic symbols for Sun-worship. The triangular object is not a summary representation of the Vedic *Agnichayana* sacrifice, but is simply a flamed fire, or a fire altar of the Persian tradition. The railing with two posts on sides may be taken as a vase with design. The whole device is thus reminiscent of the early Mithraic representation of similar devices on the tombs of Darius and other art examples of early Mithraism. This interpretation has got a far-reaching efiect on the history of solar cult in ancient India. —M.C.

215. Srivastava, V.N :—*Two Image Inscriptions from Mathurā.*

EI. XXXVII, Pt 4, 1967, pp. 151-54.

The two Sanskrit inscriptisns A and B were discovered from Mathurā. A is inscribed in the Kushāṇa Brāhmī of 2nd cent. A.D., and B in northern Gupta Brāhmī of the 5th cent. Epigraph A belongs to the time of king Vāsudeva bearing the titles *mahārāja* and *devaputra*, dated in the year 93, correspoding to 171-72 A.D. This is the only record of the year 93 which mentions the Kushāṇa ruler Vāsudeva. The object of the inscription is to record the installation of the image of the holy Pitâmaha (Buddha) and of a parasol by *ārya* Dharmeśvara, Māgha and Dhana along with their father Śarvanandin and mother Jīvasiri. The final expression *Sramaṇenāṁ Kāyasthenāṁ* was found difficult to explain by the author, but the Editor, correcting the expression to instrumental singular (p. 153, fn.) translates to say that the image and umbrella were installed by the writer (*kāyastha*) named Śramaṇa after worshiping *ārya* Dharmeśvara, Māgha and Dhana and (*his own*) father and mother. Thus, the donor is Śramaṇa, and not whom the author refers to.

The benedictory epigraph B is the only dated record referring itself to the reign of the imperial Gupta King Knmāragupta, the date being the year 93 (A D. 444-45). The image is the gift of a native of Mathurā.—S.R.

216. Subrahmanyam. V.S. : —*Pānugallu Inscription of the Time of Harihara II, Śaka 1319.*

EI, XXXVII, Pt. 1, 1967, pp. 50-52.

This inscription in Sanskrit (except the invocation written in Telugu characters) is engraved on the gateway of the fort on the hill at Pānugallu, Mahbubnagar District (A.P.). It refers to the reign of Harihara II, son of Bukka of the Saṁgama dynasty of Vijayanagara, and records the conquest of Pānugallu from the Muhammadan warriors by *Dviguṇa* Bukka in Śaka 1319 (1397 A.D.).—S.R.

217. Suri, C.L. :—*A Chāhamāna Inscription of Vikrama 1189.*

EI. XXXVII, Pt. 4. 1967, pp. 163-64.

This inscription in Sanskrit prose written in Nāgarī characters is engraved on a white marble pillar lying loose under a banyan tree near the village Bassi, In Nagaur District, Rajasthan. It states that *Mahārājādhirāja* Ajayapāladeva died and his three queens Somaladevī (the chief queen), the second whose name ends in Shṭhaladevī, and the third named Śrīdevī committed *Satī*. The record is dated *vikrama* 1189 *Kārttika-sudi* 5, Sunday, corresponding to the 16th October, 1132 A.D. The date of the death of Ajayarāja or Salhaṇa of the Imperial Chāhamāna family, gives the approximate date of the accession of his son Arṇorāja. Somaladevī was enjoylng a high status as is evidenced by the coins bearing her name and issued by herself side by side with those of her husband.—S.R.

218. Triveda, Devasahai :—*Aśoka ke Navopalabdha Abhilekha* (*Newly Found Inscription of Aśoka*). (*In Hindi*).

PP, IX, No. 1, 1969, pp. 49-51.

Gives the text, Sanskrit version and vernacular translation of an inscription of Aśoka, recently discovered in the village of Bāhāpura, to the west of the Kālikā temple, New Delhi. This place, according to the Buddhist text *Mahāsatipaṭṭhānasutta* was known as Kammāsadamma (Kurunagara), showing that in very early times also, this region was a famous centre of the Kurus.

The inscription consists of ten lines. It is written in Prakrit, similar to those found in Bairāt, Topra, etc. It may be called M.R.E. XIV of Aśoka.—M.C.

219. Vanaja, B. :—*A Gold Coin of Śrī Varaguṇa.*

JNSI,XXXII, Pt. 1, 1970, pp. 85-86.

This is the only Pāṇḍya gold-coin purchased for the National Museum. It shows on the obverse two fishes, the emblem of the Pāṇḍyas, in the centre like those on the obverse of Avanīpaśekharan Golaga coin. On the reverse is the legend *Śrī-Varaguṇaḥ* in bold Grantha characters in the centre. It helps to put back the chronology of the Pāṇḍyan gold coinage to the 9th century A.D. There were two Pāṇḍya kings named Varaguṇa within the same century. Palaeographically, the coin probably belongs to Varaguṇa II (862-880 A.D.) to whose 8th regnal year belongs the Aivarmalai record of Śaka 792. He must have been the grandson of Varaguṇa Mahārāja I of the larger Sinnamannur grants, and son of Śrīmāra Śrīvallabha (815-862 A.D.) —S.R.

220. Venkataramayya, M. :—*Four Buddhist Inscriptions from Phophnar Kalan.*

EI., XXXVI, Pt. 3, 1967, pp. 147-50.

These four undated and dedicatory Sanskrit inscriptions in Southern alphabet are termed A,B,C, and D in the article. They were found from the Kutch District. B was recently found at Andhau. They do not refer to the regin of any king and their script is similar to that of the Vākāṭaka inscriptions at Ajaṇtā. They are inscribed on the pedestals of four bronze images of the Buddha.

A records the gift of the image by one Nāgabhūti. *B* of 3 lines consists of two sentences, the first recording the gift of the image by *bhadanta* Buddhadāsa, and the second sentence states that the merit of the gift may go to all beings. *C*, running on all four sides of the pedestal, also consists of two sentences, the first recording the gift by Vidyādharasvāminī, the mother of a certain Ānandavatsa, designated as *mahāpratīhāra.* The second sentence assigns the merit of the gift to the attainment of the unconcealed knowledge (*anāvaraṇa-jñāna*) all sentient beings (*sattva-loka*), who being impregnated by unlimited sensory elements are entwined in the bonds of sorrowful attachments. This sentence is interesting as it is found in no other epigraph. *D* records that the image is the pious gift of a certain Kañha (Kṛishṇa). —S.R.

V GEOGRAPHY

221. Chakravarty, Chuni Lal :—*The Meru.*

JAIH, III, Pts. 1-2, 1969-70, pp. 123-29.

From the fabulous description of Meru in the Purāṇas, the Epics and the Buddhist works, it becomes clear that the Meru-*parvata* is the nucleus of the Purāṇic conception of mountain system, and the position of all other ranges depends on the exact location of this mountain. The fiindings of scholars are not free from doubt. B.N. Seal compares Meru with the Pamirkoṭ. Muzaffar Ali has attempted to connect the various mountain ranges of Asia with the Purāṇic *Varṣaparvatas.*

That the Meru is situated due north of the Himālayas is clear from the Purāṇic and the Buddhist Four-Continent theory of the earth. The topographical features around the Kuen lun region agreeing somewhat with the Meru or Ilāvṛtavarṣa possibly justifies Atkinson's opinion that "Meru in its widest sense embraces the elevated tableland of Western Tibet between the Kailāsa in the East and the Muztagh range on the west and between the Himavat on the south and the Kuen-lun range on the north." Stripped of all fabulous descriptions, therefore, the Kuen-lun has probably a good claim to be identified with Meru, also including the Takla Makan and Gobi deserts in the north. —S.R.

222. Chaubey, Braj Bihari :—*Yāska-Kālīna Bhārata.* (*India in the Time of Yāska*). (*in Hindi*).

RUS, No. 5, 1970-71, pp. 87-99.

In Yāska's time India was divided into three zones, viz., the northern (*udīcya*), the eastern (*prācya*) and the southern (*dakṣiṇa*). A country, viz., Kamboja, was situated at the north-west border of Āryadeśa.

At the time of Yāska, caste and *Āśrama* systems were fully recognised. Yāska has mentioned various types of occupations prevalent at his time. In the etymologies of *kanyā*, *duhitar*, *jāmi*, *snuṣā* and so on, the condition of women is best reflected. The system of selling girls was also in vogue. Intercaste marriage was also prevalent.

At that time India had made a great progress in the field of education. There were many centres of advanced studies in different subjects. There were various schools of Vedic interpretation. Yāska has frequently referred to the views of *nairuktas, aitihāsikas, yājñikas* and *parivrājakas.* Philosophical discussions on the nature of the world, Absolute Reality, rebirth, etc., had received a firm footing at that time. The notion of *Svarga* and *naraka* had been well-established. —Author.

223. Joshi, K.N. :—*Academic Discussion of the Location of Dwarka of Lord Śrī Kṛishṇa.*

SPP, IX, No. 1, 1969, pp. 1-10.

Scholars of cultural history have not yet rationally solved the knotty problem of the definite location of the site of Dvārakā. Modern Dwarka, the supposed seat of the Paurāṇika Lord Śrī Kṛṣṇa, is undoubtedly the most ancient habitation on the westernmost point of India on the Arabian Sea. But, at the same time, this place does not seem to have been the Epic Dvārakā. The identification of N.K. Bhattasali, M.V. Kibe and MM.H. Shastri with some other spots in Saurāṣṭra is also equally wrong. To get the correct location, a critical study of the Purāṇas is necessary along with other archaeological evidences, and the proximity of the Arabian Sea must be the cardinal condition in this case. --M.C.

224. Nath, S. :—*An Identification of Makhakṣetra of Vālmīki's Rāmāyaṇa.*

JOIB, XX, No. 1, 1970, pp. 33-35.

For summary see under section III.

225. Raghavan, V. :—*Kapālamocana* : *An Ancient Holy Place.*

Pur. XI, No. 1, 1969, pp. 169-70.

In the supplementary note to an article on this subject by Devendra Handa which appeared in this journal of July, 1968, the author furnishes additional information about the *tīrtha* form *Bhṛṅgīśasaṁhitā* also known as *Śrīsaṁhitā*, and *Rājataraṅgiṇī*. Stein in his catalogue of Sanskrit Mss. in Raghunath Temple Library, Jammu (1894), notices a Ms. of the *Śrīsaṁhitā* which describes the *māhātmya* of Kapālamocana. He also gives the location of this *tīrtha* in his edition of the *Rājataraṅgiṇī* and a paragraph on it in his Ancient Geography of Kashmir. Jayaratha in his *Kāvyamālā* mentions this *tīrtha* twice (X, 249; XIV, iii), wherefrom

it appears that there were probably two holy places by the name of Kapālamocana. —D.B.S.

226. Sankaranarayanan, S. :—*Ṛṣika and Ākara.*

JAIH, IV, Pts. 1-2, 1970, pp. 158-65.

For summary see under section IV.

VI HISTORY

227. Acharya, Navina Chander :—*Vaghelā Kālīna Gujarātanā Sāṁskritika Itihāsanī Sādhana Sāmagrī*. (*Source Material for the Cultural History of Gujarat at the time of the Vaghelas*). (*In Gujarati*).

SPP, IX, No. 2, 1969, pp 83-90.

Providebs a brief description of the inscriptions, literature and archaeological remains forming the source material for the cultural history of Gujarat at the time of the Vaghelas.--U.V.S.

228. Agrawal, Jagannath :—*The Status of Govindagupta.*

JAIH, III, Pts. 1-2, 1969-70, pp. 101-07.

The name of Govindagupta (GG.) became known from the Basarh Seal of Dhruvasvāminī. Bloch considered him to be probably a younger son of Candragupta II (CG.). According to D.R. Bhandarkar, the mention of only Govindagupta on the seal and not of the other son Kumaragupta, was due to the fact that the former was a *yuvarāja*.

Dr. Sircar contended that merely because a number of chiefs paid homage to GG, he cannot be regarded as an imperial ruler. Further, Sircar holds that the Vākāṭaka kings appointed *Senāpatis* as Viceroys over the territories including *rajyas* and *rājās* as was the case of Senāpati Citravarman under whom were the feudatory kings Śatrughnarāja and his son Koṇḍarāja (*Chammak plates of Pravarasena II*). To this, Agrawal rejoins that Śatrughnarāja and Koṇḍarāja were ordinary persons and they were not under the *Senāpati*, nor was Bhojakaṭa-*rājya* a feudatory state. It was a province of the Vākāṭaka dominion. Hence GG. did succeed his father CG. and was an imperial ruler. —S.R.

229. Banerjee, P. :—*A Manuscript Dated in the Regnal Year 53 of Rāmapāla.*

IAC, XVIII, No. 1, 1969, pp. 61-63.

The National Museum, New Delhi, has acquired a Buddhist MS. devoted to the *Pañcarakṣā-Sūtras*, *viz*., the Mahāsāhasra-pramardanī, Mahāmāyūrī, Mahāśitavatī, Mahāpratisarā and Mahāmantrānusāriṇī

Vidyāsūtras. Mahāsāhasra, etc., are the five deities that constitute the *Pañcarakṣāmaṇḍala* of the Mahāyāna Buddhists.

The chief interest of the MS. lies in the colophon and illustrations. It was written by one Śaupunnaka in the 53rd regnal year of the illustrious king Rāmapāladeva of the Pāla dynasty of Bengal and Bihar. Rāmapāla was so far known to have ruled for 42 or 43 years, but this MS. extends his reign period by more than 10 years, thus modifying the Pāla chronology to some extent.

There are 13 illustrations on four folios of the MS., depicting the *dhyānī* Buddhas, Tārā, and some Pañcharakṣā female deities. 2 plates attached.—M.C.

230. Behera, S.C. :—*Māṭhara Rule in Kaliṅga.*

JIH, XLVIII, Pt. 1, 1970, pp. 117-129.

After the fall of the Mahāmeghavāhanas towards the first century A.D., Kuṣāṇas seem to have held sway over Orissa as evidenced by the discovery of a large number of Kuṣāṇa coins from there. Just as the imperial Guptas destroyed the remnant of Kuṣāṇa power in northern India, so also the imperial Māṭharas seem to have driven out the Kuṣāṇas from Orissa. Chronologically, there are fifteen sets of copper-plate grants of the kings of the Māṭhara and Vāsiṣṭha families of Kaliṅga. Māṭharas brought under one umbrella the petty states of Kaliṅga in the middle of the 4th cent. A.D. in the wake of Samudragupta's South Indian campaign. The Māṭhara empire extended from Mahānadī in the north to the Kṛṣṇāveṇī in the South, and in their palmy days, the Māṭharas ruled over the extensive region of Kaliṅga from Balasore to Piṣṭapuram.

Owing to the lack of proper consolidation, the Māṭharas were not only subjugated by the Viṣṇukuṇḍins and the Vākāṭakas, but their growing imperialism seems to have been checked by Chandra in the north west.

Under the Māṭhara kings, Kaliṅga became a centre of Brahmanism and Vedic Culture. Brāhmaṇas of different *gotras* were granted lands for the patronage of learning. Viṣṇuśarmā, the author of *Pañcatantra* wrote under the patronage of Śakti-varmā I, and Amaraśakti appointed him as the royal tutor for his three notorious sons.

Māṭhara rule in Kaliṅga seems to have encouraged the maritime activities of the people. In the sea coast of Kaliṅga was located the

famous port poloura which according to Ptolemy, was one of the most important trading station in the 2nd cent. A.D.—S.R.

231. Bongard-Levin, G.M. and Stavisky B.Y. :—*Central Asia in the Kushāṇa Period : Archaeological Studies by Soviet Scholars.*

IS, XI, No. 1, 1969, pp. 29-52.

For summary see under section I.

232. Buddha Prakash :—*Licchavis of Magadha.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 144-52.

The confederacy of the nine Licchavis, nine Mallakis and eighteen tribal chieftains of Kāśī and Kośala refers to the upsurge of the republican sentiment against monarchist expansion, signalised by the attack of Viḍuḍabha on the Śākyas, and then by the machinations of Ajātaśatru who conquered the Licchavi territory to the north of the Ganges and added it to his father Bimbisāra's dominion of Magadha.

Tāranātha observes that the Second Buddhist Council after 100 or 110 years of Buddha's *nirvāṇa*, was held under Nandin of Licchavi descent, The *Mahāvaṁsa* states that the Council was held during the reign of Kālāśoka, the son of Śiśunāga, who seems to be the same as the Purāṇic Kākavarṇa, son of Śiśunāga, though wrongly placed by the Purāṇas long before Bimbisāra. *Vaṁsatthappakāsinī* expressly calls Śiśunāga a Licchavi prince. Kākavarṇa (Kālāśoka) is probably the Nandin of Tārānāthā and Mahānandin of the Purāṇas, who were Licchavi by descent. This is a unique phenomenon of the subjugation of the Licchavis by the Magadhan monarchs and their subsequent resurrection as rulers of that very state.

The editor (Dr. Sircar) of the *Journal* adds a note saying that the Buddhist and the Purāṇic accounts about the genealogy and chronology of the dynasties of Bimbisāra and Śiśunāga are conflicting, and the identification of Kākavarṇa and Mahānandin is unsupported by Purāṇic tradition. Moreover, the classical accounts making the last Nanda King the son of the first Nanda (Mahāpadma) also goes against the author's theory—S.R.

233. Buddha Prakash :—*The Historical Background of Daṇḍin's Prose Romances Avantisundarīkathā and Daśakumāracarita.*

JDS, I, No. 1, 1971, pp. 5-18.

The *Avantisundarīkathā* funishes a precise picture of the period of Daṇḍin. It describes the calamity of the Pallavas from the onslaught

of the Cālukya kings. The history of North India from 650-715 A.D. shows that its dominant trend was the Mālava-Magadha struggle on which the plot of Daṇḍin's prose romances hangs. The writer rejects the views that the two works *Avantisundarīkathā* and *Daśakumārcarita* were written by the same author Daṇḍin who lived in the last quarter of the 7th century A.D.—G.B.

234. Chattopadhyay, Aparna :—*Vidiśā Devī*.

JOIB, XX, No. 2, 1970, pp. 115-20.

During his governorship of Avantī, Aśoka chose as his life partner in his early youth Vidiśā Devī, the daughter of a merchant. Eminent historians and scholars have held that she was not Aśoka's legally married wife. But there is nothing in the accounts of *Mahāvaṁsa* and *Dīpavaṁsa* to suggest any illegal sex-relation between Devī and Aśoka. According to *Mahāvaṁsa-ṭīkā*, Aśoka fell in love with her. Since the Mauryas were a branch of the Śākyas and Devī, too being born in the Śākya clan is called Śākyānī in *Mahābodhivaṁsa*, the marriage was of the Brāhma type. Moreover, how could a rich and influential merchant of high social standing allow Aśoka to make his daughter his concubine ? *Mahābodhivaṁsa* refers to her as *Vidiśā-Mahādevī Śākyakumārī*. *Mahāvaṁsa* mentions of her stay at Vidiśāgiri monastery and receiving her son Mahendra while on his way to Laṅkā.

As regards the marriage between the cousins, it was a practice with the Śākyas who never gave their girls in marriage to another clan. Mauryas were not subject to the law prohibiting indogamy.—S.R.

235. Desai, P.B. :—*Orissa in Karṇāṭaka History and Literature*.

JAIH, III, Pts. 1-2, 1969-70, pp. 72-76.

Being separated from each other by the vast Andhra Pradesh, Orissa and Karṇāṭaka had fewer occasions to come into closer contact. Vague references to Kaliṅga along with Aṅga and Vaṅga had become a convention and no less than a fashion with the Kannaḍa writers.

References to Kaliṅga are larger in number than to the ancient names Uḍra, Oḍra and Utkala of Orissa. The earliest mention of Kaliṅga occurs in the Mahākūṭa pillar inscription of Maṅgalīśa as being subjugated by Cālukya Kīrtivarman I. Arikesarin II's Parabhani plates state that Yuddhamalla I ruled over three Kaliṅgas without specifying them. Sanjan plates of Rāṣṭrakūṭa Amoghavarṣa I speak of the subjugation of Oḍraka by Govinda III.

Apart from these uncertain notices, Karṇāṭaka did play an impressive role in the ancient and mediaeval political and cultural history of Orissa. The Eastern Gaṅga rulers of Orissa must have been connected with the Western Gaṅgas of Mysore. The ancestry of the Orissa Kadambas, too, goes back to the Kannaḍa country. The Karṇāṭaka Rāstrakūṭa family ruled over Sambhalpur.

The Karṇāṭaka Vaiṣṇava religious and philosophic movement of Ānandatīrtha or Madhvācārya of S. Kanara and preached in Orissa by Naraharitīrtha, had such a great impact there that the Śaivite Gaṅga rulers became Vaiṣṇavas.—S.R.

236. Dwivedi, Girish Chandra :—*The Origin of Jats.*

JIH, XLVIII, Pt. 2, 1970, pp. 377-93.

A number of conflicting theories have been propounded to trace the origin of the Jats. Some scholars assign to them Indo-Scythian pedigree. Ram Lal's view is that after the death of Emperor Yāṭa, the Yādava dynasty came to be known as Jat. Another interesting story depicts the Jats as the offsprings of Rajput-Gurjar union. C.V. Vaidya has identified the Jats with Jarittakas of the *Mahābhārata*. It has not been possible to agree with these and many other theories of the origin of the Jats.

Scholars have also invoked the help of anthropometry to pronounce the pure Indo-Aryan descent of the Jats. The customs, usages, institutions and habits of the present day Jats are remarkably similar to those of the warrior tribes of the ancient Panjab. The word *jat* appears to have been derived from Sanskrit *Jāṭa* denoting a *Saṁgha*. Though nothing final can be said, they seem to have been essentially the republican tribes of the Punjab and Sind.—S.R.

237. Gafurov, G. :—*Kushan Civilisation and World Culture.*

IS, XI, No. 1, 1969, pp. 3-14.

A Soviet study of the Kuṣāṇa culture, originally presented as a paper to the International Conference on the History, Archaeology and Culture of C. Asia (1968).

The Kuṣāṇa period is a glorious chapter in the history of India, Afghanistan, Pakistan, C. Asia and Iran. It was also a landmark in the historicial and cultural progress of the East as such, and of mankind as a whole. An extermely significant development was the political unification of peoples and tribes with different ethnic background,

language, culture and religion. More than 2,000 years ago, C. Asia, N. India, W. Pakistan, Afghanistan and East Iran were united in a single state formation. This mighty empire stretched from the Aral Sea to the Indian Ocean and came to rank with the three other great powers of that epoch—Rome, Parthia and China—forming one of the most important links in the political system of the ancient world. —M.C.

238. Garg, Ved Prakash :—*Gupta Saṁvat kā Saṁsthāpaka.* (*The Founder of the Gupta Era*). (*In Hindi*).

Hind., XXX, No. 1-4, 1969, pp. 219-21.

TIme has always been reckoned in India from a great man or a great king, and so with the Guptas too. The Junāgaḍh inscription of Skandagupta, the epigraphs of Kumāragupta II and Budhagupta, the Moravi copper-plate (10th Century), as well as Alberuni clearly mention the 'Gupta *Saṁvat*'. Scholars generally believe that this era started 241 years after the Śakas, in 319-20 A.D., with Chandragupta I.

A close study of the Nālandā and Gayā inscriptions of Samudragupta, and Mathurā Pillar inscription of Chandragupta II Vikramāditya, however, shows that Samudragupta most probably reigned from 319 A.D. to 370 A.D., and that *he* was the founder of the Gupta era, and not Chandragupta I. —M.C.

239. Jog Mohan :—*The Fort of Pangna in Himachal Pradesh.*
FL, XII, No. 7, 1971, pp. 270-72.

For summary see under section I;

240. Jamindar, Rasesh C. :—*Were the Western Kṣatrapas Viceroys of the Kuṣāṇas ?*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 703-08.

Examining the theories of scholars like Rapson, Bhandarkar, Puri, etc. and disagreeing with the identifications and interpretations offered by them, the author holds that the Western Kṣatrapas were independent and not the Viceroys of the Kuṣāṇas. (I) The findspots of epigraphic records and coins of the Kuṣāṇas do not include Gujarāt, where the western Kṣatrapas ruled for more than three centuries. (2) Kaṇiṣka's epigraphs also do not include the names of Bhūmaka and Nahapāna as viceroys, when he mentioned the names of Kharapallāna, Liaka, etc. (3) Western Kṣatrapas always styled themselves as 'Rājā Kṣatrapa' and 'Rājā Mahākṣatrapa' which show their independent status. (4) The meaning of the word 'Kṣathrapāta' is Bhūmipāla. The name Bhūmaka significantly draws attention in this light, if we consider the meaning of Bhūmaka as Bhūmipati —Author.

241. Joshi, Kalyanrai N. :—*Existing Ancient Sites of Dwarka (As Depicted in Skanda-Purāṇa).*

SPP, VIII, No. 2, 1968, pp. 1-15.

For summary see under section I.

242. Mishra, Shiv Nandan :—*The Licchavi Parisā of Vaiśālī.*

JAIH, III, Pts. 1-2, 1969-70, pp. 86-89.

Parisā was one of the stoutest pillars of the magnificent constitutional edifice of the Licchavis. Its decisions could not be slighted in any way like the inviolable verdict of the *Parisā* of the Tāvatiṁsa gods with which the Buddha compared it.

The *Aṅguttara Nikāya* and other Buddhist texts refer to 500 or more Licchavi *Rājās* commanding some special status. This shows that they were the members of the ruling aristocracy, being the heads or representatives of the pioneer Licchavi families of Vaiśālī, and only 500 of them were selected from among them for *Parisā* membership on the criteria of seniority, wisdom, exemplary courage, prowess and blue blood. Perhaps there were two assemblies—(i) a general assembly of 7,707 and (ii) a select one of 500 members, on Vedic *sabhā* and *samiti* pattern. —S.R.

243. Nisar Ahmad :—*A Re-examination of the Genealogy and Chronology of the Vākāṭakas.*
IA, IV, Nos. 1-4, 1970, pp. 149-64.

The genealogy and chronology of the Vākāṭakas as presented by Altekar and Majumdar, have been critically re-examined on the basis of relevant literary and epigraphic evidences, along with the arguments of Mirashi and Sircar. The following table is finally offered :

Vindhyaśakti (250 A.D.)
|
Main Branch — Pravarasena I (280 A.D.) — Basim Branch

Main Branch		Basim Branch
Gautamīputra Rudrasena I (340 A.D.)		Sarvasena (340 A.D.)
		Vindhyaśakti (360 A.D.)
Pṛthvīṣeṇa I (375 A.D.)		Pravarasena II (400 A.D.)
Rudrasena II (405 A.D.)		Son (Name lost) (410 A.D.)
Divākarasena (415 A.D.)	Dāmodarasena (413 A.D.)	Devasena (455 A.D.)
	Narendrasena (460 A.D.)	Hariṣeṇa (475 A.D.)
	Pṛthvīseṇa II (490 A.D.)	Successor (495 A.D.)

—M.C.

244. Om Prakash :—*Saindhava Sabhyatā kā Udbhava—Ek Punarvicāra.* (*The Origin of the Indus Civilization—A Reappraisal*) (*in Hindi*).

Hind. XXXIX, No. 1-4, 1968, pp. 125-35.

Discusses the origin and evolution of the Indus civilization from the pre-Harappan times. Different sites in Sind and Baluchistan like Amri, Kulli, Zhob, Kot Diji, Kalibangan, Lothal, etc., have been taken into account to show the sequence of the culture. The radio-carbon determinations of a few sites are also given, e.g., the C-14 dating at Kot Diji clearly shows that it came under the influence of the Harappans in c. 100 B.C., when the Harappa culture had already been at least 400 years old. The beginning of the Harappa culture is generally assigned to 2500 B.C., while the original civilization at Kot Diji must be placed before 2600 B.C.—M.C.

245. Pawar, A.G. :—*Shivājī and Rāmdās.*

JSU, II & III, Nos. 3-6, 1969-70, pp. 75-98.

The exact relation between Shivaji and Ramdas, and the date of their first meeting have been matters of bitter controversy. Although Karandikar, S.S. Deo, etc., try to establish that Ramdas was the source of inspiration to Shivaji, G.C. Bhate has almost decisively proved—so far as the discovered documents go—that Shivaji worked independently and had practically set up the new kingdom before he met Ramdas.—M.C.

246. Perumal, V. :—*Ancient Tamil Society in Saṅgam Literature.*

QRHS, X, No. 3, 1970, pp. 165-70.

For summary see under Section XI.

247. Prasad, S.N. :—*Dhruvadevī kī Jāti* (*The Caste of Dhruvadevī*). (*In Hindi*).

Hind., XXX, No. 1-4, 1969, pp. 109-13.

Dhruvadevī is generally believed to have been at first the wife of Rāmagupta (Samudragupta's eldest son), and subsequently of Chandragupta Vikramāditya (Rāmagupta's younger brother). Her name apppears as Dhruvasvāminī on the Vaiśālī seal, in the Sanjan plates of Rāṣṭrakūṭa Amoghavarṣa, and in Rājaśekhara's *Kāvya-mīmāṁsā.* There is thus no doubt that her original name was Dhruvasvāminī, and

not Dhruvadevī as we find in the Gupta inscriptions. The reason for this anomaly is probably explained by the expression *daivaputraśāhiśāhānuśāhi śakamuruṇḍaiḥ*, etc., occurring in the Allahabad Pillar inscription of Samudragupta where it is clearly stated that the Śakas and others had given their daughters to the royal Gupta family as a token of their submission to him.

Now, the word *Svāmī* is often used by the Śaka chiefs as titles, whence its feminine *Svāminī*. Most probably, Dhruvasvāminī was the daughter of the contemporary Śaka chief conquered by Samudragupta and she was thereafter married to Rāmagupta with her name Indianized as Dhruvadevī.—M.C.

248. Puri, Balraj :—*Triveni of Cultural Heritage.*

CF, XII, Nos. 3-4, 1970, pp. 9-19.

The Jammu and Kashmir State is composed of three principal cultural units, viz., Jammu, Kashmir and Ladakh; and it has a variety of sub-cultures, languages and dialects. Apart from the known ethnic and cultural influences on Kashmir—like pre-and early Aryan, Dardic, Tibetan, Mughal, Afghan, *etc.*,—some writers trace its ancestry to the ancient Jews. With Jammu, Srinagar and Leh as the focal points, the innumerable cultural strands of the State, resolve themselves into three broad meaningful entities. Thus, Kashmiri culture overflows the high Pir Panchal range into the border areas of Jammu region and gets mixed up with the local culture.

One of the earliest settlers in Jammu was perhaps the community of Gujars, later on followed by the Takks. The Jammu Kalam has made a distinct contribution to the galaxy of Pahari paintings which constitute one of the richest chapters in the history of Indian art. Again, the vast sculptural treasures of Jammu pose a serious challenge to the archaeologist and the historian. Kashmir has also earned distinction in architecture, as evidenced by the Mārtaṇḍa temple constructed by Lalitāditya (8th century).

Ladakh, the third partner of the State and the only surviving citadel of Buddhism in India is another world. The people are a mixture of the Mongolian and Aryan races. The Aryan settlers included Buddhists from Kashmir and Dards from Gilgit. Buddhism spread in Ladakh during the reign of Aśoka. —M.C.

249. Raghuvansa :—*Itihāsa–Dṛṣṭi kā Vikāśa* (*Paścima aur Pūrva*). (*The Development of the Concept of History–Western and Eastern*). (*in Hindi*).

Hind., XXX, No. 1-4, 1969, pp. 132-60.

An exhaustive treatment of the concept of history obtaining from the earliest times to the present day. The author has elaborately dealt with the Egyptian, Greek, Roman, Chinese, Islamic and Christain ideas in this regard, as well as the concepts of Kant, Hegel, Croce, Marx, Bradley, Mackenzie, Collingwood and many other 19th century thinkers, in addition to the impact of the Hindu, Buddhist and Jain philosophy on the understanding of 'history' in India. —M.C.

250. Roy, S.N. :—*Śuṅgavaṁśaviṣayakaṁ ekaṁ Paurāṇikaṁ Padyam*. (*A Pūrāṇic Verse Relating to the Śuṅga Dynasty*). (*In Sanskrit*).

Pur. XI, No. 1, 1969, pp. 67-72.

For summary see under section III.

251. Somani, Ramavallabha :—*Jaina Granthoṅ meṅ Rāṣṭrakūṭoṅ kā Itihāsa*. (*The History of Rāṣṭrakūṭas in Jain Works*). (*In Hindi*).

Ane., XXI, No. 3, 1968, pp. 114-18.

Describes a number of Jaina writers who flourished in the kingdom of the rulers belonging to the Rāṣṭrakūṭa dynasty in south India. Akalaṅka, Vīrasena, Jinasena, Puṣpadanta and Somadeva deserve special mention among them. Their works give us much information about the political, social and cultural life of that period. It is, thus, most desirable that the works should be studied. —S.N.S.

252. Somani, Ram Vallabh :—*Paramāra Rājā Naravarmā Kā Chitor para Adhikāra*. (*Rule of the Paramāra King Naravarmā over Chitor*). (*In Hindi*).

Sod. Pat., XX, No. 1, 1969, pp. 1-3.

There is no doubt that Chitor was under the Paramāras during the reign of Bhoja. But whether the territory remained under his successors as well, has been debatable. Fortunately, a very welcome light is thrown on the problem by an unpublished Chitor inscription, dated Śaka 1028 (1163 V.S.), as well as by the *Kharataragaccha-paṭṭāvali* of Jinavallabha Sūri. These sources testify to the rule of the Paramāra king Naravarman over the area in question. —M.C.

253. Swami Ramavallabha :—*Pūrvī Rājasthāna ke Guhilavaṁśī Śāsaka.* (*The Guhila Rulers of Eastern Rajasthan*). (*In Hindi*).

Sod. Pat., XX, No 3, 1969, pp. 44-50.

The Guhilas were ruling over eastern Rajasthan from the 7th to the 11th to century A.D. The political history of this dynasty has been drawn here from various relevant epigraphic sources such as the Nagara inscription (V.S. 741), Chāṭsu inscription of Guhila Bālāditya (10th century), the Dhauda epigraph, and the Nāsūṇa inscription (near Ajmer) dated 887 V.S. —M.C.

254. Somani, Ramvallabh :—*Ancestors of the Pratihāra king Nāgabhaṭa.*

VIJ, IX, Pt. 2, 1971, pp. 386-88.

According to the *Vividha-Tīrtha-Kalpa* and other Jain sources, when Mandor town was molested by the enemies and the king was slain, his pregnant queen took shelter at Bambhāṇpur, where she gave birth to Nāgabhaṭa I who became powerful and established his capital at Jālore. He subsequently errected a statue of his ancestor Bīrjarāja at Sāñchore and constructed temples at Jālore and Mandor as well as excavated tanks at Abu and Pushkar. This proves that Birjarāja was his ancestor, and his descendants, eventually known as *Raghuvaṁśī* Pratihāras of Kanauj, were also the branch of the Pratihāras of Mandor. —Author.

255. Thakur, Upendra :—*Harisiṁhadeva and the Karṇāṭa Invasion of Nepal.*

JAIH, III, Pts. 1-2, 1969-70, pp. 77-85.

The author refutes the views of R.C. Majumdar that Bhūpālasiṁha ruled after Śaktisiṁha before the latter's son Harisiṁha, by saying that the genealogy in a *Pañji* nowhere explicitly mentions it, and that it is based on Pratāpamalladeva's inscription, a 300 years later document recording a heresay. No contemporary work mentions it. Harisiṁha's accession to the throne of Mithilā in 1285, too, is rejected because his father Śaktisiṁha helped Alā-uddīn Khiljī in his Ranthambhor expedition in A.D. 1300 according to the tradition recorded by Vidyāpati in his *Puruṣaparīkṣā*. Again, Harisiṁha did not score success against Ghiyās-uddīn Tughuluk as alleged by Majumdar. References to his victory over the Mlecchas in Caṇḍeśvara's *Dānaratnākara* and Jyotirīśvara's *Dhūrtasamāgama* relate to the invasion of Sultan Bahadur Shah of Bengal who was defeated. Further, the conquest

of Nepal by Harisiṁha's minister Caṇḍeśvara is a disputed problem on which there are conflicting theories. From these all that appears is that the conquest was effected only after his rout at the hands of Ghiyās-uddīn and not prior to that. Harisiṁha had to flee from Tirhut and seek shelter in Nepal forest which he conquered subsequently.—S.R.

256. Thakur, Upendra :—*Some Problems of Hūṇa History.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 695-702.

The present paper is a rejoinder to R.C. Majumdar's review of the author's work on *The Hūṇas in India* (*JIH*, 1967).

The author has answered some of the queries raised by Majumdar regarding (i) the location of the country of Nābhāka (R. E. XIII of Aśoka), (ii) the conquest of the Yaudheyas, the Mālavas, the Madras and other well-known republican tribes by Toramāṇa, (iii) Toramāṇa's encouragement to Vainyagupta against Narasiṁhagupta to become the ruler of the Eastern provinces of the Gupta empire (Gauḍa), (iv) the identification of *Ha-Kārākhya* with Torāmaṇa and *Bha-Kārākhya* with Narasiṁhagupta and (v) the so-called foreign origin of the Rajputs.—Author.

257. Tirumal, Ramchandra :—*Gāhā Satsaī Kālīna Āndhra Kā Loka-Jīvana.* (*The General Life of the Āndhras at the Time of the Gāhā Satsaī*). (*In Hindi*).

Hind., XXX, No. 1-4, 1969, pp. 121-31.

Gives the translation of some relevant portions of the *Gāhā Satsaī* with a view to drawing a pen-picture of the general life of the people of Andhra at the time of the said work which was composed in that part of the country. The Sātavāhana king Hāla is accredited with the collection of these Prakrit verses, and they reflect the life of the existing Āndhra *janapadas* in all their aspects—the luxury of the village chiefs, the morals of the people, the daily problems of life, dress and ornaments, customs and manners, chivalry and heroism, amusements and vocations, *etc.*—M.C.

258. Varma, D.N. :—*What was the pre-Malkhed Capital of the Rāṣṭrakūṭas ?*

JOIB, XX, No. 1, 1970, pp. 56-61.

The main line of the Rāṣṭrakūṭas, *i.e.*, Dantidurga and his ancestors appear to be some Canarese speaking people and not natives of

Berar though they might be closely connected with the Elichpur (Berar) Rāṣṭrakūṭa family. The early exploits of Dantidurga and his father Indra indicate that the family might have been ruling in a feudatory capacity somewhere in the Central or Western portion of Central India (possibly at Elichpur) prior to the rise of Dantidurga in c. 745 A.D, but it is not certain that their capital was Elichpur.

Later on the Rāṣṭrakūṭa capital was shifted to Malkhed (Mānyakheṭa) which was built by Amoghavarsa I. The earlier capital must have been at some other place. A number of places have been suggested including Lātur, Nāsik, Mayurkhindi or Morkhinda and Paiṭhān, but none of the suggestions is beyond the shadow of doubt.

Taking all facts into consideration, Ellora seems to be the Pre-Malkhed capital of the Rāṣṭrakūṭas.—S.R.

259. Wagle, N.K. :—*The History and Social Organization of the Gauḍa Sāraswat Brāhmaṇas of the West Coast of India.*

JIH, XLVIII, Pt. 1, 1970, pp. 7-25.

For summary see under section XIV.

260. Wagle, N.K. :—*The history and Social Organization of the Gauḍa Sāraswata Brāhmaṇas of the West Coast of India.*

JIH, XLVIII, Pt. 2, 1970, pp. 295-33.

For summary see under section XIV.

VII INDIA AND THE WORLD

261. Bénisti, Mireille :—*Recherches sur le Premier Art Khmer : I. Les Linteaux dits de Thala Borivat.* (*Researches on the Early Khmer Art : I. Lintels of Thala Borivat*). (*In French*).

AA, XVIII, 1968, pp. 85-102.

A study of lintels attributed to Thala Borivat in respect of their chronological placement. The author differs from Dupont and Coédes, and tends to establish them to belong to the beginning of the Sambor style, as they confirm to the Indian sculpture of the second half of the sixth century. The arches having double curvature; the median pendant representing a big flower shown horizontally ; and the *makaras* having formidable heads and tails of foliage are the main characteristics of the lintels which lead the author to arrive at this conclusion.—N.D.G.

262. Bharati, H.L.N. :—*Studies in Comparative Mythology* (*Indo-Iranian*).

MO, II, No. 2, 1969, pp. 29-38.

A comparative study of the Indo-Iranian philosophical and religious trends as depicted in the Ṛgvedic mythology and the *Zend Avesta.*

If all the parallel thoughts contained therein are taken up for study, it would be quite clear that we find a striking similarity, more or less at every stage of both the religions, e.g., Soma (*Haoma*), Vṛtrahan (*Verethraghna*), Apāṁ Napāt (*Anahita Ardvisura*), Ṛta (*Asha*), the concepts of Sun and Fire, or of Varuṇa and Mitra, and many others. In fact, this is why many modern scholars believe the Aryan Civilization to have originated in C. Asia or Iran.—M.C.

263. Bhat, M.S.:—*A Fragment of a Frescoed Frieze depicting Dīpaṅkara Buddha in Mīrān, Central Asia.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 587-90.

The systematic excavations carried out by Russian, European and Asian expeditions in Central Asia have brought to light enormous material in the form of sculptures, paintings and manuscripts. A typical scene of the Buddhist iconography which once adorned the interior wall of a ruined Buddhist shrine at Mīrān is dealt with here.

The Buddha is dressed in the mendicant's red brown robe, standing in the *abhaya-mudrā*. By his side stand six disciples with heads shaved as monks. The scene is clearly laid in a garden or grove, but not enough is left to determine the particular legend illustrated from Buddha's life-story. The well-known episode of Megha recorded in the *Mahāvastu*, however, may be connected with the iconographic purport of the scene. Megha wishing to honour Dīpaṅkara Buddha purchased five lotuses and threw them towards him. Dīpaṅkara Buddha prophesied that Megha too would become Buddha in future. The naked right arm with the hand grasping a bunch of flowers in the act of throwing depicated in the fragment is highly suggestive of the *Mahāvastu* episode.—Author.

264. Bhattacharya, Kamaleswar :—*Note sur le Vedānta dans l' Inscription de Pré Rup* (*Cambodage*). (*Note on the Vedānta in the Inscription from Pré Rup* (*Combodia*). (*in French*).

JA, CCLIX, Pt. 1-2, 1971, pp. 99-101.

Towards the middle of the tenth century, Śaivism in Cambodia undewent great influence of the *Vedānta*. The author cites from the inscription of Rājendravarman of Pré Rup (961 A.D.), three *ślokas* which go to establish his observation, viz.,

Ātmāyam eko bahudhā vibhinnē
Kartopabhoktā ca yataś śarīre............

"In the multiple bodies there is only one *ātman* who works and enjoys. ...."

The author's interpretation differs from that of George Coedes. —N.D.G.

265. Chakravari, Adhir K. :—The Caste System in Ancient Cambodia.

JAIH, IV, Pts. 1-2, 1970-71, pp. 14-59.

Cambodia in ancient times underwent profound Indianization. The Cambodian kings were very much anxious for the conservation of *Varṇāśrama*. But references to *Varṇāśrama* in the inscriptions seem to be more of a theoretical nature. There are at least two references where the word has acquired an unexpected and highly technical meaning of which there is no Indian parallel.

After *Varṇāśrama* and *Varṇa*, the term *jāti* or *Jātaka* or *Jāta* deserves study. The number of *Jātis* is always given as four in Cambodia and

that of *Varṇa* is numerous—exactly opposite to that in India. The *varṇas* were again divided into good and ordinary ones. They were sometimes hereditary, and were mostly functional in character.

Inscriptions throw light on the organization of the *varṇas*. The first numbers of a *varṅa* and their select descendants were called *mūlas*, who formed somthing like a council of the *varṇa*, empowered to act in the name of *Varṇa* as a whole. Like the Indian theory, confusion of *varṇas* (*varṇa-saṁkara*) was condemned.—S.R.

266. Chhabra, Bahadur Chand :—*Tuk Mas* (*Central Java*) *Sanskrit Inscription.*

JIH, XLVIII, Pt. 2, 1970, pp. 217-20.

For summary see under section IV.

267. Dagens, Bruno :—*Étude Iconographique de Quelques Fondations de l'Époque de Sūryavarman I er.* (*Iconographic Study of Some Sub-Structures of the Time of Sūryavarman I*). (*In French*).

AA, XVII, 1967, pp. 173-98.

The author gives a detailed and illustrated icnographic study of three of the foundations installed by Sūryavarman I at Angkor, viz., Vat Ek, known in the inscriptions the name of Narendragrāma, Vat Baset known by the name of Jayakṣetra and Phnom Chisor by those of Sūryādri or Sūryaparavata. All the three are dedicated to Sūryavarmeśvara *liṅga*, and are almost contemporaneous. Their frontals are characterised by vegetal decoration and presence of a monster-head. The lintels represent churing of the ocean. The *maṇḍapas* and sanctuaries show dancing Śiva, birth of Brahmā, Indra on *Airāvata*, Kṛṣṇa fighting Kaṁsa, Śiva embracing Umā on bull, Viṣṇu flanked by Śrī and Lakṣmī, Kuvera and others.—N.D.G.

268. Dagens, Burno :—*Etude sur l' Iconographie du Bayon* (*Frontons et Linteaux*) (*Study of the Iconography of Bayon Frontals and Lintels*). (*In French*).

AA, XIX, 1969, pp. 123-67.

The article is divided into three parts. In part I the author has given a repertory of frontals and lintels of the monuments concerned. In part II, he gives interpretations of important themes classified under Buddhist Jātaka and Lokeśvara), Śaivaite, Viṣṇuite and other gods

like Indra, Brahmā, Sūrya, etc. In part III, he studies the relations existing between the monuments and their iconography.

The author wants to establish a correlation of the age of construction of monuments with the images carved therein. The final phase, predominantly Buddhist, dates back to 1243 A.D., the death of Indravarman II. The next phase marks the rise of Śaivism at Bayon from the end of the 13th century. Very soon Śaivism made way for Theravāda, even before the death of Jayavarman VIII—N.D.G.

269. Gafurov, G. :—*Kushāṇa Civilisation and World Culture.*

IS, XI, No. 1, 1969, pp. 3-14.

For summary see under section VI.

270. Giteau, Madeleine :—*A Props d'un Episode du Rāmakīrti Representé á Vatt Pūbī (Siem Rāp), (On an Episode of Rāmakīrti as Represented in Vatt Pūbī) (In French).*

AA, XIX, 1969, pp. 107-22.

The author describes the main features of the mural paintings of Vatt Pūbī in Siem Rap which depict the episode of Rāmakīrti, and also indicates how they differ from those in Vatt Brah Kaev (in Phnom-Penh) and in Vatt Kṭul (Pāṭṭaṁpaṅ).

For example, the dead body of the princess Sītā is found simply laid over the wooden pile in Vatt Pūbī ; while the body is found placed inside a coffin for cremation as Vatt Kṭul. Besides, the face of Rāma does not look so sad as elsewhere.—N.D.G.

271. Gouin, Philippe :—*Figurines de Terre Cuite de l' Afghanistan et du Waziristan. (Terracotta Figurines of Afghanistan and Waziristan). (In French).*

AA, XIX, 1969, pp. 37-52.

A study of the Indo-Iranian *Enéolithic* figurines said to belong to the *Z*hob valley, confirms the existence of cultural ties between India and the Middle East (Afghanistan and Mesopotamia) towards the end of the third millennium B.C.—N.D.G.

272. Griswold, A.B. & Nagara, Prasertna :—A Declaration of Independence and Its Consequence : Epigraphic and Historical Studies, No. 1.

JSS, LVI, Pt. 2, 1968, pp. 207-50.

For summary see under section IV.

273. Le Bonheur, Albert :—*Quelques Images des Bas-reliefs Ensevelis du Barabudur* (*Java Central, VIII-IX es*). (*Some Images of Buried Bas-reliefs of Barobudur, Central Java, 8th-9th Centuries*). (*In French*).

AA, XVIII, 1968, pp. 119-69.

Illustrated with more than fifty photos, the article describes the images found in the bas-reliefs at Barobudur, said to belong to the Śailendra dynasty of Java. The plastic style resembles that of the post-Gupta period (7th-8th century) in India. The images show scenes of heaven and hell in which animals, trees, water-waves etc., are prominent. —N.D.G.

274. Lokesh Chander :—*Impression of the "Central Asian and Altaic Studies" Section of the XXVII International Congress of Orentalists.*

SPP, VIII, No. 1, 1968, pp. 26-31.

The "Central Asian and Altaic Studies" have not attracted the due attention of Indian scholars, though the migrations, movements, conquests and other historic events that have taken place there, have had a direct bearing on our history. The transcultural contacts with the Altaic world have a unique importance for a fuller evaluation of our culture. This short note highlights those research papers at the Congress that are directly connected with Sanskritic studies, or have an inter-Asian context of Indian history—M.C.

275. Mostamindi Mariella & Mostamindi Shaibai :—*Nouvelles Fouilles á Haḍḍa* (*1966-67*) *Par L'Institut Afghan d' Archéologie*. (*New Excavation's in Haḍḍa by the Afghan Institute of Archaeology*). (*In French*).

AA, XIX, 1969, pp. 15-36.

An exposition of the architecture, sculpture, painting and chronology of the findings of recent excavations (1965-67) in Haḍḍa, carried out

by the Afghan Archaeological Institute. The article is amply illustrated with a plan of the excavations and photos of images and *stūpas*. Images include: submission of lion before the Buddha, the Teaching Buddha, the Meditating Buddha, the Buddha with his disciples etc.,

The foundation of the *stūpa* is said to have taken place in the 1st or 2nd century A.D.—N.D.G.

276. Nagaraja Rao, M.S. :—*Une "Pierre-de-Hèros" Inscripte, Conservèe an Musèe Guimet de Paris.* (*A Heroic Stone Inscription preserved in Muscuss Guimet, Paris*). (*in French*).

AA, XVIII, 1968, pp. 103-08.

A stone inscription in Kannaḍa, now preserved in Guimet Museum, Paris, is translated and illustrated in this article. It is dated between 1372 and 1432 A.D. It symbolises the glorious death of a hero in battle somewhere in Mysore.—N.D.G.

277. Puri Baij Nath :—*Gaṇeśa and Gaṇapati Cult in India and South-East Asia.*

JIH, XLVIII, Pt. 2, 1970, pp. 405-13.

Gaṇeśa images varying in postures but with uniform characteristics have been found in India and south-east Asia. In the earliest one in Amarāvatī, he is depicted as a Yakṣa with elephant's head. Stone Gaṇapati of the Gupta period from Mathurā represents the initial stage. Among seated figures of the Gupta period are those found all over India and S.E. Asia. Standing type Gaṇeśa are from Khajurāho and Khitching (Orissa). Nṛtya (dancing) Gaṇapati statues are depicted in Bengal, Khajurāho, etc. Khajurāho also provides statues of Śakti-Gaṇeśa. In South-East Asia Gaṇeśa images have been found independently as well as in temples of Śiva. Siamese temples also include Gaṇeśa sculptures. In Vietnam (ancient Champā) there was a temple of Gaṇeśa along with Śiva's Śakti called Umā. Interesting images of Gaṇeśa have been found in Chaṇḍi Bayon, Champā, Sighasri (in Java), Khotan and Ceylon. —S.R.

278. Riboud, Krishna:—*Les Soierias Han*. (*Han Silk-Trade*). (*In French*).

AA, XVII, 1968, pp. 93-116 ; 117-41.

I. Aspects Nouveaux dans l' Étude des Soiries de l' Asie Centrale. (New Aspects of the Study of Silk-Trade in Central Asia.).

II. Analyse Technique sur un Spécimen de Noin Oula. (Technical Analysis of a Specimen from Noin Oula).

These two articles discuss the latest studies in the Silk Trade of the Han period as developed in Central Asia. The former deals with polychrome tissues and their preservation. The latter gives a technical analysis of a specimen from Noin Oula.

Both are amply illustrated with photographs and plans.—N.D.C.

279. Sahai, Sachchidanand :—*Rājya-Śāstra in Ancient Cambodia.*

VIJ, IX, Pt. 1, 1971, pp. 151-63.

Cultural contacts between India and ancient Khmers of Cambodia during the first 14 centuries of the Christian era were established by the Brāhmaṇas who migrated to the Mekong Valley and took with them their heritage of Indian culture, more particularly, their knowledge of the various technical sciences. The epigraphs testify to several Brāhmaṇas holding high positions and commanding great esteem in the Khmer royal courts. The epigraphs contain a large number of Sanskrit technical terms relating to political science, *e.g* , *arthaśāstra*, *rāja-dharma daṇḍanīti*, *rājavidyā*, etc. *Rājadharma* is frequently referred to in Angkorian records. The Khmers were quite familiar with the Epics and keenly interested in *Dharma-śāstra* literature. The Cambodian tests frequently refer to the *Saptāṅga* theory of the state. - S.R.

280. Saveros Lewitz :—*Recherches sur le vocabulaire Cambodgien* (*VI*) *Les noms des points cardinaux en Khmer.* (*Researches on Cambodian Vocabulary— Names of Cardinal points in Khmer*). (*In French*).

JA, CCLVIII, Pts. 1-2, 1970, pp. 131-39.

For summary see under section IX.

281. Singaravelu, S. :—*A Note on the Possible Relationship of King Rama Khamhaeng's Sukhodaya Script of Thailand to the Grantha Script of South India.*

JSS, LVII, No. 1, 1969, pp. 1-28.

For Summary see under section IV.

282. Soekmono :—*Il faut sauver Borobudur.* (*Borobudur must be saved*), (*In French*).

AA, XVIII, 1968, pp. 109-12.

The article which is admitted to be a French translation from the original Indonesian attributed to D. Lombard, is an appeal to save

Borobudur from the state of quick deterioration of most of its reliefs. The author suggests a project for their preservation seeking the collaboration of UNESCO.—N.D.G.

283. Tara Chand :—*Iran and India.*

II, XXII, Nos. 1-2, 1969, pp. 48-52.

Nurtured together in the drawn of their history in the same environment, the Iranians and the Indians had developed similar philosophical outlook and religious thought, although their subsequent contacts with different peoples caused certain modifications later on.

Originally, they had a common pantheon, which consisted of two types of gods gods raised high above the phenomena of nature, and embodying spiritual ideas and exalted ethics, and gods who represented the forces of nature. Among the first were *Mitra* and *Varuṇa* of the *Vedas*, and *Ahura Mazada* of the *Gāthas*. *Indra* and *Nāsatya* or *Naonhaitya* are also common ; so also *Ṛta* and *Asha*, *Ādityas* and *Amesh Spenta*, *Agni* and *Atar*, *Garo demana* and *Svarga*, *Duzahu* and *Naraka*, etc.—M.C.

VIII LAW, POLITY AND ADMINISTRATION

284. Betai, R.S. :—*State of Criminal Law in Ancient India.*

SPP, VIII, No. 2, 1968, pp. 26-37.

Manu, Yājñavalkya, Kauṭilya, Nārada, etc., are our great authorities on 'law', which is *dharma* or *vyavahāra* in ancient Indian tradition. Kauṭilya says that legal procedure is meant for (i) the prevalence and victory of truth over falsehood, (ii) the fullest protection of the good in the society from evil-doers, (iii) the prevalence of justice for its own sake, (iv) the establishment of the absolute power of the sovereign, etc.

After making the different punishments retributory, expiatory and deterrant, Manu and, following him, many others proceed to make these sentences reformistic also, inasmuch as they want that the offenders shall, of their own accord, confess their guilt, be duly punished by the king, undergo the perscribed *prāyaścitta*, and determine not to commit any such offence in future—M.C.

285. Betai, Ramesh S. :—*Sources of law in Ancient India.*

SPP, X, No. 2, 1970, pp. 27-38.

Discusses the classical sources of ancient Indian law *śruti, smṛti, sadācāra, ātmatuṣṭi*, etc. on the basis of relevant *dhatmaśāstras* and the *Arthaśāstra* and deals with the specific distinction between the civil and criminal titles.—M.C.

286. Chakravarty, Bani :—*Dharmaśāstra-Prayojakāḥ* (*Authors of the Dharmaśāstras*) (*in Sanskrit*).

SSPC, LIII, No. 1-6, 1970, pp. 80-83.

Smṛtis (lit., memory) are called *dharmaśāstras*, because they preserve the memory and injunctions of the Vedic texts. The *Yājñavalkya Saṁhitā* enumerates the names of 20 *Smṛtikāras*, Viśvarūpa gives the names of 10 more, and Paiṭhīnasi gives 36 of them. But Manu is undoubtedly the foremost of all. Anything contrary to his dicta should not be accepted according to Bṛhaspati, Bhṛgu and many others. The *Nibandhas* like the *Viramitrodaya* speak of 18 principal *Smṛtis*, and 18 subsidiary *Upasmṛtayaḥ*. Some of the *Smṛtis* are written in prose, and

some are versical; but their authority as sources of law in ancient India is only next to the *Vedas*—M.C.

287. Choudhri, Radhakrishna :—*Prācīna Bhāratīya Śāsana ki Rūpa-rekhā* (*Nature of Administration in Ancient India*) (*in Hindi*).

PP, IX, No. 1, 1969, pp. 44-48.

Describes the general trends of political and administrative divisions in ancient India, with a brief discussion of terms like *viśaḥ, sabhā samiti, svarājya vairājya, sāmrājya*, etc., along with the *Saptāṅga* theory of state, the monarchical and republican constitutions, and the different administrative units of an empire, *e.g.*, army taxation, police, etc., on the basis of the *Rāmāyaṇa*, the *Mahābhārata*, the *Arthaśāstra*, the *Smṛtis* and the like.—M.C.

288. Gupta, Anima (Sen). :—*Manu on the Duties of the Kings*.

JIH, XLVIII, Pt. 2, 1970, pp. 399-04.

Manu, in his *Smṛti* gives a long list of the duties of a king. According to him, a king is a great deity in human form—much above the average intellectual, physical, moral and spiritual qualities. He should carefully shun the ten vices, like hunting, gambling, sleeping by day, excess with women, drunkenness, an inordinate love for dancing, singing and music and useless travel, springing from love of pleasure. He should also conquer greediness and the eight vices produced by wrath.

The king should manage the state-affairs in cooperation with a council of 7 or 8 ministers. The ministers should be descendants of royal servants and well-versed in sciences. Let him daily consider with them the ordinary business referring to peace and war. He must also appoint other officials of integrity who are wise, firm, well able to collect money and well-tried. The king should always see that justice was done properly by the law courts.

A careful study of the *Manusmṛti* would give a true picture of Manu's conception of ideal conduct in social life which is not meant for any particular country, race, or period of time. It is universal.—S.R.

289. Joshi, Mahesh Chandra :—*Yājñavalkīya Vidhi-Vyavasthā*. (*Legal Injunctions of Yājñavalkya*). (*in Hindi*)

Pra., XV, No. 1, 1969, pp. 43-69.

An exhaustive discussion, entirely on the basis of the *Yājñavalkya Saṁhitā* of the ordeals (viz., *tulāgni*—, *jala*—, *viṣa*— and *kośa*—*divyas*)

and the 18 *vyavahārapadas* (viz., *Ṛṇādāna*, *Dāyabhāga*, *Strīdhana*, *Sīmā-vivāda*, *Svāmipāla-Vivāda*, *Asvāmivikraya*, *Dattāpradānika Krītvānuśaya*, *Abhyupetyaśuśrūṣā*, *Saṁvid-vyatikrama*, *Vetanādāna*, *Dyūtasamāhvaya*, *Vākpāruṣya*, *Daṇḍapāruṣya*, *Sāhasa*, *Vikrīyāsampradāna*, *Sambhūya-Samutthāna*, *Steya* and *Strīsaṁgrahaṇa*), as also some other forms of offences grouped under *Prakīrṇaka*.—M.C.

290. Madan, Atam Parakash :—*Strīdhana or Woman's Property in Indian Law : An Appraisal of its Concept and Contents.*

VIJ, IX, No. 1. 1971, pp. 85-08.

Woman's separate property was recognized even from the Ṛgvedic times, but *smṛtis* throw more light on the topic. Kātyāyana defines several kinds of *Strīdhana* enumerated by Manu : *śulka*, *anvādheya*, *ādhivedanika* and *bandhu-datta* as *strīdhana*. *Dāyabhagā* and *Mitākṣarā* do not recognize the property inherited by a woman from a male or female to be her *strīdhana*. But modern law has made a Hindu woman full owner of all property possessed by her, whether by inheritance or partition or received as gift.

Then the author discusses the woman's power of disposal of her *strīdhana*, succession to *strīdhana* and succession to a maiden's property according to different authorities.—S.R.

291. Misra, S.N. :—*The State of Nature in Ancient Indian Literature.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 153-58.

There is no specific reference to the State of Nature in the Vedic Literature. In the *Rāmāyaṇa*, men are said to have approached Brahman for conferring a king on them in the beginning of the Golden Age (*Kṛtayuga*) when there was no king. The *Mahābhārata* also speaks of a stateless society without a king or code (*daṇḍanīti*), and people protected one another righteously. When decadence set in the human character, the *Vedas* disappeared and confusion set in among men. Then Brahman composed the *Daṇḍanīti* (Penal Code). The *Arthaśāstra* also says that people, suffering from anarchy (*mātsya-nyāya*), first elected Vaivasvata Manu as their king. All the Brāhmanical, Buddhist and Jain traditions have the common features of a primaeval Golden Age of righteousness followed by a degeneration of human nature. The actual State of Nature falls within the range of pre-history, which could not have been comprehended and conceived by people parted by an immeasurable gulf of time. The condition of *mātsya-nyāya*, i.e., the jungle law of might is right, is found reflected as early as the *Śatapatha Brāhmaṇa*. The ancient Indian thinkers seem to emphasise and justify

the necessity of Kingship by thus painting a dark picture of the State of Nature.—S.R.

292. Mogh, S. G. :—*Samuccaya—A Neglected Mīmāṁsā Term by Vijñāneśvara.*

ABORIA, LI, Pts. 1-4, 1970, pp. 83-92.

Discusses the real significance of terms like *ca*, *api*, *tathā*, etc. denoting *samuccaya* (combination), with special reference to its usage and explantion by Vijñāneśvara and Mitramiśra in their commentaries on the *Yājñavalkya Smṛti*. The author shows that the views of Mitramiśra find support in the *Mīmāṁsā-Nyāya-Prakāśa* of Āpadeva —D.B.S.

293. Sahay, Uma :—*The Origin of Kingship* (*The Social Contract Theory*).

VK, LVII, No. 8, 1970, pp. 351-53.

An account of the Social Contract theory as expounded in the *Śântiparva* of the *Mahābhārata*. *Dharma* and *daṇḍa* played a large part in the ancient Indian state affairs. From a perusal of the Epic, all will have to admit that ancient Indians did try to soak the frame-work of monarchy in the milk of democratic humanism emanating from a highly spiritualised philosophy of life and human destiny. Even a monarch became an institution controlled by the people. He was appointed by the people and was also removable by the people, and was compelled by them to work for social good, happiness and justice. —M.C.

294. Sen, Dipak Mohan :—*Studies in the Forgotten Laws of Kauṭilya.*

MR, CXXVII, No. 4, Oct. 1970, pp. 295-98.

There is no doubt that the advocates and followers of Kauṭilyan law could well ensure the protection of life and property of all sections of people in the society irrespective of caste and creed. Kauṭilya clearly says that *dharma* (sacred law), *vyavahāra* (contract), *carita* (custom) and *rājaśāsana* (royal decree) are the four legs of law, each of which is of superior validity to the one previously named. He enumerates 8 items of Civil laws and 8 types of criminal offences, which are largely accepted by the Penal Code even now.—M.C.

295. Spengler, J.J. :—*Kauṭilya, Plato, Lord Shang : Comparative Political Economy.*

PAPS, CXIII, No. 6, 1969, pp. 450-57.

There are many points of similarity in the injunctions embodied in the *Arthaśāstra* of Kauṭilya, The *Laws* of Plato, and *The Book of Lord Shang*. In all these works the enforcement of law is regarded as the basis of social order. Lord Shang, however, regarded law as more of a change-producing instrument than did Plato and Kauṭilya. Kauṭilya, Plato and Lord Shang have an essentially static view of the state ; and they lay stress on law as an order-enforcing system.—A.K.S.

296. Srivastava, Shakuntala :—*Rights of the Individual in Ancient India.*

Pra., XV, No. 1, 1969, pp. 144-59.

Describes the various rights of the individual in ancient India on the basis of relevant texts, under the following heads : (i) Political Rights ; and (2) Civil Rights : (a) Right to life, (b) Right to property, (c) Right to family, (d) Right to education, and (e) Right to religion. A brief comparison of our ancient concepts with those of modern western political thinkers is also given.—M.C.

297. Sternbach, Ludwik :—*An additional note on "Some Unknown Stanzas Attributed to Kauṭilya".*

RUS, No. 5, 1970-71 pp. 15-17.

In the *Sūktiratnahāra* two verses (107-1-2) are attributed to Kauṭilya. The origin of these verses has been traced to the *Mānavadharmaśāstra* (VII, 149, VII 147). These two verses also occur in Sāyana's *Subhāṣitasudhānidhi* (2.68.2, 2.67). The first verse is also quoted in the *Kṛtyakalpataru*, *Vīramitrodaya* and *Rājanītiratnākara* ; and the second verse is repeated in the *Parāśarasmṛiti* and also in the works mentioned above.—G.B.

298. Swami Prabhavananda :—*The Meaning of Ritualism.*

VW, 190 March-April, 1968, pp. 7-17.

There are four *yogas* or ways of ultimate self-realisation, namely the path of discrimination, the path of love or devotion, the path of selfless service and the path of meditation ; and the Hindu ritualism is only a combination of these *yogas*. The ultimate goal of life is the

realisation of one's identity with Brahman. There are many ways to reach the ultimate Goal, and ritualism is only one of them. It is however very well suited to the beginner. There are two misconceptions regarding ritualism prevailing in the west. Some western writers have wrongly identified religion with ritualism. Ritualism is no substitute for religious life or spiritual life. If the purpose behind the performance of a ritual is forgotten, it would be merely a formal activity and fail to achieve the goal. Some other thinkers consider ritualism to be a superstition. Such persons fail to see that the aim of ritualistic activity is God realisation. It is a process of increasing identification. —D.B.S.

IX LINGUISTICS AND GRAMMAR

299. Aiyyer, K.A. Subrahmanya :—*Bhartṛharer abhipretaḥ śabdārtha-sambandhaḥ.* (*The Relation of the Word and Its Meaning according to Bhartṛhari*). (*In Sanskrit*).

VS, IV, No. 3, 1967, pp. 207-19.

After the celebrated *munitraya* of Sanskrit grammar it is Bhartṛhari alone who deserves a place of honour in the history of Sanskrit grammar.

The *Vākyapadīya* is not in the form of a commentary on a previous treatise on grammar. But we find that the doctrines of the Pātañjala *Mahābhāsya* are discussed here. The *Mahābhāsya* is mainly a compendium on the *Vyākaraṇa śāstra*. The *Vākyapadīya* on the other hand is mainly a *Darśana-Grantha*, based on the *Vyākaraṇa śāstra*. A number of *siddhāntas* are renovated here with matchless skill.

The word and its sense are related by *Kāryakāraṇabhāva* and *yogyabhāva*. Bhartṛhari was a *śabdādvaitin*. Brahman which is the root of the phenomenal world, is asserted to be *Śabda-tattvam*.

According to Bhartṛhari the word, its meaning and their relation are all eternal. The *Saṁketa* is nothing but *Vṛddha-vyavahāra*. It is neither *puruṣecchā* nor *Īśvarecchā*.—V.G.R.

300. Ananthanarayana, H.S. :—*The Kāraka Theory and Case Grammar.*

ILin., XXXI, No. 1-2, 1971, pp. 14-27.

The *Kāraka* theory in Pāṇini's description of Sanskrit is examined so as to bring out the points of similarity and difference in relation to Fillmore's case grammar as exemplified from English. In particular, Pāṇini's distinction between the *kāraka* level and the *vibhakti* level and description of their asymmetrical correlation are stressed. Each of the six *kārakas* is then examined in this light.—Author.

301. Ananthanarayana, H.S. :—*Evidence for Plus Juncture in Old Indo-Aryan.*

VUOJ, XII, Pts. 1-2, 1969, pp. 1-12.

There is evidence for one phoneme of juncture within a clause. It has four characteristic positions in which its occurrence can be

demonstrated : first, between the consonant sequences which are possible only between words; secondly, between vowel sequences, most of which result from loss of final *s* or from other reduction processes, such as *e>a*. The fourth is between a vowel and a consonant which results from the loss of final *s* of the preceeding word.—K.D.S.

302. Birwe, Robert :—*Some More Fragments from Vācaspati's Śabdārṇava.*

JAOS, 88, No. 2, 1968, pp. 345-47.

Thirty-one quotations belonging to twenty-three different fragments have been produced. These occur in *Uṇādisūtravṛtti* of Ujjvaladatta, *Siddhāntakaumudī* of Bhaṭṭojīdīkṣita and *Tattvabodhinī* of Jñānendrasarasvatī.—K.D.S.

303. Chandra, K.R. :—*Prākrit Termination 'Ya'.*

JOIB, XX, No. 2, 1970, pp. 121-36.

Singular termination *-ya* is traced in a number of earlier Prakrit works and their earlier manuscripts going back from the 8th cent. to the ancient Jaina Aṅga literature of pre-Christian centuries. The consideration of the position of *ya* in Pāli literature popular speech or regional dialects, Aśokan and post-Aśokan inscriptions and *Niya* documents has shown that the termination *-ya* of every oblique case of feminine nouns ending in *—ā*, *i* and *ī* has developed independently as follows :

	Old Indo-Aryan	Mid-Indo-Aryan	Process
Inst. Sg.	*—ya—*	*—ya—*	Shortening of vowel
Dat. Sg.	merges	into gen.-sg.	
Abl. Sg.] Gen. Sg.]	*—yāḥ*	*—ya=ya*	dropping of *visarga* and shortening of vowel.
Loc. Sg.	*—yām*	*—yaṁ* or *—ya*	Shortening of vowel, or both shortening of of vowel and dropping of nasal.

The author of the article quotes profuse examples from Prakrit literature and inscriptions. He sums up the whole discussion as follows : 'Popular speech as recorded in Aśokan and Post-Aśokan inscriptions reveals that the oblique cases of feminine nouns ending in *—ā*, *i*, *ī*, *—u*, *—ū* took *—ye* and *—yā* terminations. The termination *yā* was gradually shortened to *—ya*. Later on, the termination *—ye* and *—ya* developed as *—e* and *—a* respectively, and this tendency was quite explicit after

the Christian era, especially in the N.W region. Literary Pali adopted —*ya* for *ā*, *yā* for *i*, *u*, *ū* -ending feminine nouns.—S.R.

304. Dange, S. A. :—*Root-germinants in the Sanskrit Language*: *√ghas*; *√ad*.

IA, V, No. 1, 1971, pp. 1-5.

A study of the comparative position, in Pāṇinian Grammar, of the roots *√ad*, *√ghas*, and their variants. It is established that in the development of the Sanskrit language, many new roots were formed which were, practically, the phases of certain original roots. It is shown that the roots *√ad*, *√ghas*, *√kṣad* and *√jakṣ* were only cognates and that they were never separate.—Author.

305. Ganesan, S.N. :—*Semantic Variation of Some Sanskrit Words in Telugu and Hindi*.

AORM, XXIII, Pt. 1, 1970, pp. 33-52.

A large number of Sanskrit words are used in Telugu. Many of these words preserve the original form. Besides these *tatsama* words, Telugu has also borrowed some words which have undergone changes (*Tadbhava* words), as well as many words have been borrowed through Prākrit languages. Here some *tatsama* words have been studied thoroughly.—K.D.S.

306. Gupta, S.K. :—*Law of Palatalisation—A Rethinking*.

IA, V, No. 1, 1971, pp. 17-22.

The palatal and gutteral sounds were originally not one, the former originating from the latter, but were both distinct, separate sounds which must have existed in the Vedic Sanskrit and the parent languages before the separation of the eastern and western branches of the I.E. languages. In the course of development the eastern and western branches of the I.E. languages retained mostly the palatal and gutteral sound forms respectively. In some cases Sanskrit has preserved both types of forms, while the western languages have retained only one type of forms, viz, the gutteral. Thus, the law of palatalisation does not hold in many cases and requires rethinking.—K.D.S.

307. Janki Prashad :—*Kātantra-Vāṅmayam*. (*The Kātantra Literature*.) (*in Sanskrit*).

VS, VI, No. 4, 1969, pp. 249-62.

Śarvaśarmā is the author of the available *Kātantra sūtras*, but the *Sūtras* related to *kṛd* section are by Vararuci Kātyāyana. Durgasiṁha

wrote a commentary on the *sūtras* composed by both Śarvaśarmā and Vararuci. After that *Kātantravṛttipañjikā* by Trilocanadāsa, *Kalāpacandra* by Suṣeṇa Vidyābhūṣaṇa, *Sañjīvanī* commentary by Sītānātha Siddhāntavāgīśa, *Durgavākyaprabodha* by Kulacandra, etc., were written. —K.D.S.

308. Joshi, K.R. :—*Saṁskṛtabhāṣāyaṁ Dvivacanaṁ.* (*Dual Number in Sanskrit Language*). (*In Sanskrit*).

NUJ, XIX, No. 1-2, 1968, pp. 106-108.

The critical study of the dual number in Sanskrit language indicates that at the beginning of creation there was neither oneness nor plurality, only duality was prevailing for some time. In the evolution of creation also *dvyaṇuka* comes from *paramāṇus* and then *trasareṇu*, and from that *caturaṇuka* comes out. Keeping this in view, Pāṇini places the word *dvi* first in order in his *sūtra* '*Dvyekayor dvivacanaika-vacane*'.—K.D.S.

309. Kapildev :—'*Catvāri vāk parimitā padāni*' *ityatra Bhartṛhariḥ.* (*Bhartṛhari on 'catvāri vāk parimita padāni'*). (*in Sanskrit*).

VS, III, No. 2, 1966, pp. 144-53.

According to the *RV.* I.164.45 the speech is of four types. The four horns which are referred to in the RV. IV. 58.3 are the four *padas* of speech referred to in the former *mantra*.

The article discusses as to what according to Bhartṛhari was the nature of these four *padas* of speech. The *Nirukta* refers to six views pertaining to these four types. Bhartṛhari, the doyen among grammarians, held the view that *Vāk* was of four types, namely, *parā*, *paśyantī*, *madhyamā* and *vaikharī*. He was supported later on by a number of renowned *ācāryas* of *darśanas*. It was Bhartṛhari alone who was the first grammarian to give a detailed explanation of these four types of *Vāk*.

Scholars like Kṣemendra and others criticise this view and modern scholars like Gopinath Kaviraj and Suryanarayan Shukla are also protagonists of this view that Bhartṛhari did not accept the fourfold types of *Vāk*.

However, Bhartṛhari who believed in the authority of the Vedas, must have been a believer in the traditional view on the nature of speech. That he also believed in the *parā vāṇī* is amply supported by his statements in his *Vākyapadīya*, though he never refers to it directly. *Parā vāṇī* is not the subject of grammar and as such Bhartṛhari has not referred to it. He identified *parā vāṇī* with the *Śabda Brahman*.—V.G.R.

310. Krishan Lal :–*The Word 'Gaṇa' in Saṁhitās.*

JDS, I, No. 1, 1971, pp. 96-103.

The word *gaṇa* from√ *gaṇ*, has not been used in the *Saṁhitās* to express the 'group'. About ninety per cent uses of this word are in the context of *Maruts*, where the group of *Maruts* has been indicated.

At some other places also the word '*gaṇa*' means the 'group of men', 'the group of *ṛṣis*' or 'the group of deities'.—K.D.S.

311. Laddu, S.D. :—*Ancient Sanskrit Grammarians and the Literary Records.*

VIJ, IX, Pt. 2, 1971, pp. 315-22.

The two pairs of forms, *Varṇa-Saṁghāta*, *osaṁghāta*, *pada-saṁghāta osaṁghāta–*, which are first recorded in the *Mahābhāṣya* on Kātyāyana's *Vārttika* 3.2.49.3, are first of all *Upapada*-compounds; and secondly, they denote the agent sense in the absence of any other modified sense that is always noted both by Pāṇini and by Kātyāyana where required. In literature, however, the forms denote the action sense for the compound–final *kṛdanta* and hence the compounds there belong to the *Ṣaṣṭhī-tatpuruṣa* type. That is the case also in Pāli and BHS with forms ending in *Saṁghāta*. But Pāṇini's and Kātyāyana's rules do not refer to that sense for the *Kṛdanta* which occurs there at the end of the *Upapada*—compound which is a *nitya samāsa.*

This therefore, presents a hard instance where the early grammarians' rules appear to be seriously diverging from the usages recorded in the extant literature.—Author.

312. Marulasiddaiah, G. :–*Vākyārtharatna of Ahobala.*
MO, II, No. 2, 1969, pp. 11-28.

The English translation of Chapter IV of the *Vākyārtha-ratna*, a work on the Mīmāṁsaka theory of meaning, by Ahobala (18th cent. A.D.) with occasional notes.–G.B.

313. Mishra, Suresh Chand :—*Bhāvābhivyakti kā Sarajanātmaka Bhaṣika Rupa. (in Hindi).*

Hind. XXX, No. 1-4, 1969, pp. 3-19.

Creative language is not only indicative of meaning but also symbolical. In the construction and expansion of reality the symbols

are of great importance, without which the reality cannot be unveiled. Such symbols are used on the basis of the theory of form. Knowledge and experience from the use of these symbols and myths, etc., combined with reality are the demands of the day.—K.D.S.

314. Murti, M.S. Narayana :—*Two Versions of the Ekasaṁjñādhikāra.*

VUOJ, XII, Pts. 1-2, 1969, pp. 75-84.

Even earlier to the *Vārttikas* of Kātyāyana, two versions for the text from I. iv. to II. ii might have come into vogue. This may suggest that there was a long gap between Pāṇini and Kātyāyana. Patañjali aceepts the version of *Ekasaṁjñādhikāra pakṣa* as more advantageous than the other. —K.D.S.

315. Murti, M.S. Narayana :—*A Note on the Iva-Samāsa.*

VUOG, XIV, Pt. 1, 1971, pp. 47-52.

A noun ending in any case is compounded with the indeclinable *iva* and the compound is conventionally called *iva-samāsa* or *sup-samāsa.* While Bhaṭṭoji Dīkṣita (*Śabdakaustubha*) and Kaiyaṭa (*Pradipa*) treat this compound as optional, Nārāyaṇa Bhaṭṭa (*Prakriyāsarvasvam*) and Mammaṭa (*Kāvyaprakāśa*) hold it as obligatory (*nitya*). The reasons which contributed to these different views are : 1) Pāṇini does not read any *sūtra* sanctioning the formation, and 2) the *Vārttika* : *ivena samāso vibhaktyalopaḥ, pūrvapada-prakṛtisvaratvaṃ ca*, quoted to support the section, is read in two places in the *Mahābhāṣya* under Pāṇini II. i. 4 and II. ii. 18. While Bhaṭṭoji Dīkṣita obtains the sanction of Pāṇini by splitting the rule *saha supā* (II.i.4) and takes the *vārttika* mentioned thereunder for the specification of the compound accent and placement of the components, Nārāyaṇa Bhaṭṭa conceives the *vārttika* mentioned under the rule II. ii. 18 as sanctioning the compound formation as well. The latter holds that the compound is also obligatory on the ground that the word *nitya* in the rule II. ii. 18 is taken to the *vārttika* by *anuvṛtti.*

The conclusions, like (a) Kātyāyana intends the *iva-samāsa* to be obligatory ; but it should be taken only as optional on the strength of Patañjali's verdict in conformity with the dictum : *yathottaraṁ munīnāṁ pramāṇam* ; and (b) *anuvṛtti* of the word *nitya* from the *sūtra* to the *vārttika* as suggested by Nārāyaṇa Bhaṭṭa is a misinterpretation of the *Bhāṣya*, are drawn in this paper on the basis of the principles of interpretation of Pāṇini.—Author.

316. Murti, M.S. Narayana :—*A Note on the Ekaśeṣa.*

VUOG, XIV, Pt. 2, 1971, pp. 83-93.

The words like *aśvau* and *pitarau*, which are generally known as *ekaśeṣas* are viewed upon by the Sanskrit grammar as combinations of two words. Thus the *prakriyā-vākyas* or analytical sentences of *aśvau* and *pitarau* are *aśvaś ca aśvaś ca* and *māta ca pitā ca* respectively. While Bhaṭṭoji Dīkṣita treats those words of *ekaśeṣa* as a class of *vṛtti*, Bhoja holds them as a class of compounds named *ekaśeṣasamāsa* and Nārāyaṇa Bhaṭṭa brings them under *dvandva* compound. These words are taken as *vṛtti* or *samāsa* in order to explain the denotation of the duality or plurality of the homogenous individuals as in *aśvau* or *aśvaḥ* and heterogenous individuals as in *pitarau* ; for, it is presumed that each word denotes only one referent.

But when the grammarian has to explain the formation of these words on the basis of the *alaukika-prakriyāvākya* (technical sentence of analysis) following the rules of Pāṇini and at the same time keeping in view the semantic aspect, he is confronted with the problem as to which category these formations of *ekaśeṣa* virtually belong to. Thus, he has to interpret the rules of *ekaśeṣa* like *sarūpāṇām ekaśeṣa ekavibhaktau* (I.ii.64), keeping in mind the samantic aspects, such as, i) the philosophical background of number, (ii) the *svābhāvika* and *vācanika pakṣas* explaining the number signification by a word, and (iii) the *Dravyābhidhāna* and *Jātyabhidhāna* theories.

The *ekaśeṣa* class of words belongs neither to *vṛtti* nor to *samāsa* nor even to a subclass of *dvandva*. It is a simple word. It is concluded that word can be denotative of as many number of individuals as the context requires in the presence of corresponding case-affix. And Pāṇinian rules on the section of *ekaśeṣa* are only to illustrate the exceptional cases, where a stem could also denote referents which are not etymologically conveyed by the word.—Author.

317. Nigam, R.C. :—*Language of India.*

BRMIC, XIX, No. 3, 1968, pp. 61-74.

Proper understanding of language situations is not always done on the basis of rational analysis, since several extra-linguistic factions come in. But the fact remains that the availablity of reliable information on the language situation of the country can be influential in making policy decisions and is of tremendous value in planning and carrying out the implementation of the policies.—K.D.S.

318. Nipanikar, R.P. :—*A Note on the Word 'Bhavat' in Sanskrit.*

JSU, II & III, Nos. 3-6, 1969-70, pp. 35-38.

The words *Bhagavat* and *Bhagavatī* in Sanskrit are found as *bhaavaṁ* and *bhamvadī* respectively in Prākrit. As further development the two words *bhaavam* and *bhaavadī* came to be prononuced as *bhavani* and *bhavadi* dropping the vowel *a* in both the words. The original base, viz., *Bhagavat* and *Bhagavatī* were lost sight of and they were taken to be as two separate words altogether different from *bhaavaṁ* and *bhaavadī*.—K.D.S.

319. Nooten, Barend A. Van :—*Sanskrit 'Gaṁsyate', an Aniṭ Future.*

JAOS, XC, No. 1, 1970, pp. 159-59.

The Sanskrit medio-passive *aniṭ* future *gaṁsyate* is used in the *Mahābhāṣya*. The *Daśakumāracarita* uses *adhigaṁsyate*. This form is not recorded in any standard dictionary nor the 'Roots' of Whitney mentions it. The *Seṭ* from *āgamiśyāmahe* is used in the *Agniveśagṛhyasūtra* and the *Baudhāyanapitṛmedhasūtra*. The *aniṭ* form *gaṃsyate* is not found earlier then Patañjali. *Saṃgaṃsyante* is found in the *Kāśikā*, *Rūpāvatārā* and *Bhāṣāvṛtti*. Böhtlingk and Roth record it in their dictionary.

Gam is *seṭ* before any *ārdhadhātuka* suffix beginning with *s*-in the *Parasmaipada—Gamer iṭ parasmaipadeṣu* (7.2.58). *Gamiṣyati* is the common form. This rule implies that *gamiṣyati* is ruled out and *gaṁsyate* is the correct form. Pāṇini's *aniṭ* stem *gaṃsya* is attested from Buddhist hybrid Sanskrit *gaṃsati*, *gaṃse* and *abhigaṃse* are found in the *Mahāvastu*. In Pāli, only the seṭ *gamissase*, *etc.*, is found. No *aniṭ* future forms are found in Prākrit too. Thus the *aniṭ* form *gaṃsyate* is preserved only in grammatical Sanskrit and the *Mahāvastu*. The form *gaṃsati* should be derived from *gaṃsyate*, and not from *gamiṣyati*—R.M.P.

320. Pandey, Rajmani :—*Saṁskṛita-Sandhi-Samīkṣā*

KURJ, I, 1971, pp. 37-72.

The process of classical Sanskrit *sandhi* is represented in a chart form with reference to the relevant *sūtras* and *vārtikas*. It has two parts *Acsandhiḥ* and *Halvisargasvādisandhiḥ*. The chart is completely illustrated.—Author.

321. Praha, L. Zqusta:—*Pāṇini—Descriptivist or Transformationalist ?*

AO, XXXVII, No. 3, 1969, pp. 404-15.

The present article is based on the reviews of the two books, *The Descriptive Technique of Pāṇini: An Introduction* by Dr. V.M. Mishra and *Word Order in Sanskrit and Universal Grammar* by J.F. Staal.

About the first book it is opined that the author's paraphrases, quite apart from their general imprecision and occasional confusion looks into Pāṇini doctrine foreign elements of thought which never have been there.

The Second book presents a method by which word order could be described by rules within the frame-work of transformational grammar.—K.D.S.

322. Raja, K. Kunjunni, :—*UṇādiMaṇi Dīpikā*

AORM, XXIII, Pt. 1, 1970, pp. 65-80.

124 sūtras of *Uṇādi*, with elaborate explanation, have been critically edited.—K.D.S.

323. Rajapurohit, B.B. :—*Some Parallels between Indian and Western Semantics.*

JKU (H), XIII, 1969, pp. 72-81.

The basic concepts in Western and Indian semantic theories have been collected, compared and commented on. Comparatively recent logicians' views on the properties and functions of language run almost parallel to the theories propounded by the Vākyavādins. The summary argument of the Indian 'grammar-school' has again some common points to share with the recent Transformational theory. But there is no clear-cut line between grammar and semantics in the Indian theories of meaning. What goes under the name 'grammar' in Indian thought is a free mixture of grammar and semantics according to modern Western concept, and what goes under the name 'semantics' there, is inextricably wedded to grammar.—Author.

324. Ram Gopal :—*The Suffix 'Tati' in the Vedic Language.*

IA V, No. 2, 1971, pp. 99-102.

The suffix *Tati* is explained in an elaborate manner in this paper as it occurs in the Vedic Saṁhitās, and an interpretation for this suffix as 'totality, or 'entire range' is suggested when it combined with the compounds, after citing the varied views of the oriental and occidental indologists who consider it as a secondary suffix which, when appended to the different words, conveys different connotation according to their context. Each statement is substantiated with a number of instances.
—J.B.K.

325. Saveros Lewitz :—*Recherches sur le Vocabulaire Cambodgien (VI) (Les noms des points cardinaux en Khmer)*. (*Researches in the Cambodian Vocabulary—Names of Cardinal Points in Khmer*). (*In French*).

JA, CCLVIII, Pts. 1-2, 1970, pp. 131-39.

This is the sixth instalment of a long article on Researches in Cambodian vocabulary. The present section deals with the names of cardinal points in Khmer.

The author discovers that out of four cardinal and four intercardinal points, Cambodian terms resemble Sanskrit only in respect of the latter. Thus Khmer words : *Bāyab* (North West) < Skt. *Vāyavya* (from Vāyu); *Isān* (North-East) < Skt. *Aiśāna* (from *Īśāna*); *Āgney* (South-East) < Skt. *āgneya* (from *Agni*); and *Nirtī* (South-West) < Skt. *Nairṛtya* (from *Nirṛti*).

Cardinal points do not correspond to Sanskrit but in an indirect way, e.g., *Koet* (East) signifies 'to be born'; *Lie* (West), 'to disappear'; *Joeṅ* (North), "leg"; and *tpūṅ* (South), "head".

Sanskrit words for these points are *pūrva* 'in front'; *paścima* 'behind'; *uttara* 'left'; and *ḍakṣiṇa* 'right' respectively, and all these forms are derived from the position of the Sun in respect of a person sitting in prayer facing the Sun. The Khmer words also seem to have been derived from the position of a person lying with his head towards the South and legs towards the North. There is a tradition saying that the South is beneficial for sleep. 'East' and 'West' also signify respectively 'appearance' and 'disappearance' of the Sun. —N.D.G.

326. Sharma, K.V. :—*Śeṣasya Kārakatva-vicāraḥ*. (*Consideration of Śeṣa as a Kāraka*). (*In Sanskrit*).

VS, IV, No. 3, 1967.

Sanskrit grammarians have always declared the number of *kārakas* to be six. The article discusses whether, depending on Pāṇini's *ṣaṣṭhi śeṣe*, the number of *kārakas* can be seven or not.

The author comes to the conclusion that when the word *śeśa* suggests 'relation', it does not connote *kārakatva*, but when it connotes some *kāraka* it cannot be considered as *śeṣa*.

So the number of *kārakas* as accepted by the linguists and grammarians is six only, and not seven. —V.G.R.

327. Sharma, Maheshdutta :—*Kāśikāyāṁ Pāṇinīyetara-vyākaraṇānām Prabhāvaḥ.* (*Influence of Other Grammarians than Pāṇinī on Kāśikā*), (*In Sanskrit*).

Sag; VIII, No. 3, 1968, pp. 1-21.

In the *Kāśikā,* the two authors have included many new *vārttikas*, views, statements and usages which, however, are not found in the *Mahābhāṣya* of Patañjali. As a matter of fact, the *Kāśikā* is influenced by post-Pāṇinian systems of grammar, like, the *Candra vyākaraṇa* and *Kātantra vyākarana*. Not only this, there is abundent material taken from the old *vṛttis,* viz., Kuni, Cullibhaṭṭa, Nallura, Śubhūti, Vyādi, Āpiśala, Sannāga, etc. —K.D.S.

328. Shastri, Shiv Narayana :—*Sanskrit Dhātu* : *Sambhāvita Rūpasaṁkhyā.* (*Sanskrit Verbs* : *Their Probable Number of Forms*). (*In Hindi*).

Hind. XXIX, No. 1-4, 1968, pp. 60-73.

Transitive verbs may have 552 forms in active voice and 476 in passive voice. In the same way transitive verbs with rosary of affixes will have 2052 forms in active voice while 1080 in passive. Intransitive verbs also have the same 2052 number of forms, but in the other voice they will have 984 forms. —K.D.S.

329. Suman, Ambaprasad :—*Hindi aur Drāviḍabhāṣāoṅ ke Viśeṣaṇa Padoṅ kī Tulanā.* (A comparison of the Adjective Terms in Hindi and Dravidic Languages). (*In Hindi*).

Hind., XXX, No. 1-4, 1969, pp. 79-87.

In the languages of Drāviḍa family, adjectives of predicative usage always have such suffixes as *Vāḍu* (equivalent of *ā* in *Hindi*) and *Vāru* (equivalent of *e* in Hindi). But these suffixes are not found with the adjectives of subjective usage. There the adjectives are in their original forms. In Hindi also the adjectives, *a*-endings or consonant endings, never change their forms.—K.D.S.

330. Swaminathan, V. :—*Pāṇinīyamatadarpaṇa—A Forgotten Work on Grammar.*

VUOJ, XIV, Pt. 2, 1971, pp. 61-76.

Pāṇinīyamatadarpaṇa of Kavidarpaṇa was devoted to an elaborate exposition of the grammatical rules of Pāṇini. The existence of it is known only through citations found in Viṭṭhala's commentary on the *Prakriyākaumudi* and Bhattoji's *Prauḍhamanoramā*. External evidences would point to a date between A.D. 1100 and A.D. 1200 for its

composition. It was pre-dominantly a metrical treatise composed in a variety of metres interspersed with a few comments in prose. It has fully utilized, in its execution, all the older works in the field. One of its striking characteristics is its readiness to draw upon even non-Pāṇiniyan sources and assimilate them. On certain points it deviates from older writers and holds independent views. It was an encyclopaedia of the science of Sanskrit grammar and seems to have served as a source-book to some later writers on grammar. —Author.

331. Tripathi, G.C. :—*On the Formation of the Word 'Śakuntalā'. The traces of a rare diminutive suffix 'La' in Sanskrit.*

JOIB, XX, No. 2, 1970, pp. 137-42.

The word '*Śakuntalā*' is, roughly speaking, a composition of *Śakunta* 'a bird' and —*lā*. The traditional explanation takes it to be formed out of the root √*la.*=*ādāne*+*kṛt* suffix *ka*+*ṭāp*; Śakuntaiḥ *lta*—*ādattā, svīkṛta, putri-rūpeṇa pālitā vā*, 'who has been taken care of by birds'. This explanation seems to have been evolved from the history of Śakuntalā in the *Mahābhārata* where she is stated to have been surrounded by birds when abandoned (*Śakuntaiḥ parivṛta*) and the sage Kaṇva found her being protected by the bird (*Śakuntaiḥ parirakṣita*). The word *Śakuntalā* first occurs in the *Śatapatha Brāhmaṇa* as the name of nymph. *Śakunta* in the sense of 'a bird' is found right from the beginning of Indian literary history. But no verbal form or derivative of √*la* is found in the *Śatapatha Brhāmaṇa*.

The clue to the actual significance of *la* is found in the *Aṣṭādhyāyī*, V. 3. 83-86 which prescribe the use of *la* or *ila* for shortening personal names like *yajñila*, *Bhānula*, etc., for Yajñadatta, Bhānudatta, etc. The suffix *kā* is also used for diminution as in *Śāvaḥ* > *Sārakaḥ*; but —*la* seems to be older, being known to the proto-Indo-European language, whereas-*Ka* is definitely a characteristic development of Sanskrit. We find traces of *la* diminutive in cognate Indo-European languages: IE+*los*, e.g., Latin *umbra* (Shadow) > *Umbrella* (small shadaw); German *Fran* (Women) > Fräulein (young girl), etc. One of the best example is Vedic *Kanyā* > *Kanyalā* (a small girl) and the form *kanyakā* in Sanskrit shows the interchangeability of —*la and-ka*.

Hence *Śakuntalā* means 'a small bird', a pet name given to the foundling by the sage Kaṇva. —S.R.

332. Varadachari, V. :—*Influence of Sanskrit on Tamil Literature.*

VUOJ, XII, Pts. 1-2, 1969, pp. 69-73.

The Tamil language bears the impact of Sanskrit to a relatively small degree, when compared to the other Indian languages. And

whatever was borrowed was given a shape peculiarly belonging to Tamil. The correspondence between the original Sanskrit word and its Tamil form becomes scarcely noticeable to a superficial reader. – K.D.S.

333. Varma, Siddheshwar :—*Studies in Sanskrit Usage 3. Some special usage of the verb kṛ in Ṛgveda.*

VIJ, IX, Pt. 1, 1971, pp. 34-37.

Besides being used in the sense of 'make' or 'do' *kṛ* is used stylistically in the widest sense of the term :—

1. *As mechanism of Verbal formation, e.g., imāṁ me agadaṁ krta*, 'heat me who am in such a condition'; *svāhā vayaṁ kṛṇavāmā havīṁṣi*, 'Let us offer oblation'.

2. *kṛ affected by proximity of a word e.g., 'bhūvi cakartha'*, 'Thy achievement is great indeed ; *'iṣa iṣṭavatā akaḥ,'* '(he) gives facilities for 'generating prosperity.'

3. *kṛ yathā no adiṭiḥ karat*, 'Aditi accomplishes in such a way (as our object is achieved)', *asmākaṁ udita ṁkṛdhi*, 'make effective those prayers which they offer on our behalf'.

4. Syntactical usage, e.g., *devo yan martān yajathāya Kṛṇvan*, 'God (Agni) stimulating men to the sacrifice'. *bhiyaremṛgaṁ kaḥ.*, '(who made (Vṛtra a fugitive) like a deer to fight.'

Here *kṛ* is associated with Dative or Dative infinitive. Thus, the usage of Vedic *kṛ* has two patterns—mechanical and associative.

1. Mechanical has two main forms (a) as mechanism of verbal formation, and (b) in synthetical formation as in compound verbs.

2. Associative pattern is revealed by the proximity of words and by the elliptical language.—S.R.

334. Varma, Siddheshwar :—*Object—Philosophical and Grammatical—in Sanskrit Tradition.*

VUOJ XII, Pts. 1-2, 1969, pp. 39-44.

The grammatical object being set up as a composite of so many elements, a little reflection cannot but impress one with the importance of the various delicate forces which have contributed to linguistic structure.

The grammatical philosophical trend may reveal an urge for the ascertainment of inter-relations in the various aspects of the intellectual spheres.—K.D.S.

335. Virendra :—*Mātrāvṛtti-Kālayoḥ Sambandhaḥ.* (*Relation of Time with Mātrā and Vṛtti*). (*In Sanskrit*).

VS, VI, No. 4, 1969, pp. 237-48.

The difference of *hrasva*, etc., is due to the difference of *prākṛta* sound. The difference of *prākṛta* sound depends on the quantity of the air originated by the effort to speak. The various *vṛttis* arise from *prākṛta* sound. The *mātrā* of the letter (*varṇa*) does not depend on the difference of *vṛttis.* Thus the time of the letter (*varṇa*) and the time of *vṛttis* both are quite different and independent.—K.D.S.

336. Yadavendranath, (Nyāyatarkatīrtha) :—*Śabdārtha-saṁbandha-vivekaḥ.* (*An investigation into relation between word and meaning*). (*In Sanskrit*).

SSP, LII, No. 5, 1969, pp. 110-20.

The view-points of the Naiyāyikas regarding the nature of word, meaning and its relation (*śabda, artha* and *sambandha*) have been discussed and criticised and the Mīmāṁsakas' view, viz., eternity of word has been propounded—K.D.S.

337. Yashapal :—'*Sthānīvadādeśo' nalvidhāv' iti sūtrasya pariśīlanam.* (*A study of the sūtra* '*sthānivadādeśo*' *nalvidhau*). (*In Sanskrit*).

VS, III, No. 3, 1966, pp. 167-74.

Discusses the meaning of the *sūtra* (Pāṇini's *Aṣṭādhyāyī* 1.1.55). The roots *yam* and *han* take *Ātmanepada* when preceded by the *upasarga ā.* Even if there is an *ādeśa* to the root, it takes *ātmanepada.* The article then deals with the six kinds of *atideśas.* In short, the *Kāryātideśa* is referred to in the *sūtra.*—V.G.R.

338. Yutaka Ojihara :—*Un chapitre de la Śaddanīti Comparé aux données Paninéennes.* (*A chapter of Saddanīti compared to Pāṇinian notions*). (*In French*).

JA, CCLIX, Pt. 1-2, 1971, pp. 83-97.

Gives a comparative study of Saddanīti chapter III with Pāṇini. The author is introduced by Collette Caillat, Professor of Sorbonne in a preliminay note.

The comparative chart shows the no. of suttas of Aggavaṁsa from 1106 to 1347 on the left hand side and corresponding Pāṇini *Sūtras* on the right hand side—N.D.G.

X LITERATURE AND RHETORIC

339. Antarkar, W.R. :—*On the Sources of the Plot of the Mudrārākṣasa.*

JUB, XXXVIII, No. 74, 1969, pp. 19-25.

Plot consists of the central theme, the various events and incidents and the characters. If we compare the plot of the play with the earlier versions of the Cāṇakya stories found in the Purāṇas etc., we find that the former is almost entirely different from the latter. The theme of the earlier versions is the insult of Cāṇakya by Nanda Kings and the destruction of the latter by Cāṇakya with the help of Candragupta. The theme in the play is the winning over of Rākṣasa by Cāṇakya by means of his signet-ring. The chronicles are not the source of the play, as the *Rāmāyaṇa* and the *Mahābhārata* are of *Uttararāmacaritam* and *Śākuntalam* respectively. The destruction of the Nandas is referred to in the play but forms no part of the story proper. As regards characters, all of them except Cāṇakya and Candragupta are quite new. The poet has borrowed many ideas of the play from *Mālavikāgnimitram*, *Śākuntalam* and *Mṛcchakaṭikam*. Possible source of the play is not available today.—R.M.P.

340. Bhat, G.K. :—*Dramatic competition in Ancient India.*

JOIB, XX, No. 1, 1970, pp. 46-43.

The *Nāṭyaśāstra* of Bharata provides theoretical information on dramatic compeittions. According to Bharata, professional clash of actors is caused by four factors. 1. Organisation of competition by patrons, 2. Mutual rivalry among the actors. 3. Practical considerations like earning a reward, and 4. A king holding a competition and honouring the victorious group.

Bharata lays down rules for judging the merits and demerits of a performance and recommends the selection of a panel of nine judges. For balanced consideration of merits and demerits, a writer or reckoner (Gamaka or *Gaṇika*) is provided for the assistance of the judges to record the successes and blemishes of the performance. The judges include experts on sacrifice, prosody, language and grammar and weapons, an actor, a painter. a courtesan, a musician and a royal officer for judging the different aspects of the performance. The computation of the impediments demands careful attention. Those caused by fate and

accidents are beyond human control, but man-made blemishes must never escape enlightened scrutiny.

In the history of Sanskrit drama we find illustrations of dramatic competition which have been described.—S.R.

341. Bhatt, B.N. :—*Some Noteworthy Peculiarities of Maṅkha's Śrīkaṇṭhacaritam.*

JOIB, XX, No. 2, 1970, pp. 163-71.

Maṅkha's *Śrīkaṇṭhacaritam* is one of the most difficult ornate epic poem, which is out and out a *Vidagdha Mahākāvya*. The theme of the poem is the story of *Tripuradahana* by Lord Śiva, found in its most germinal form in *Śatapatha* and *Aitareya Brāhmaṇas*. It occurs in the *Purāṇa*, *Mahābhārata*, etc. also. In this poem manners predominate over matter. It abounds in double entendre, play upon words, alliterations, rhymes, *paryāyokti*, etc. which diminish the degree of *prasāda guṇa* in it.

Maṅkha is one of those few writers, who have supplied historical and autobiographical information. We find fine description of Kashmir, the city *Pranara*, and information about the grandfather, father, three brothers (*Śṛṅgāra*, *Bhṛṅga* and *Alaṅkāra*) and himself. He gives a faithful picture of a *sabhā*, one of the chief modes of social intercourse among the learned. The incidental mention of Rājasekhara and Bihlana as reputed poets, is a valuable contribution to history of Sanskrit literature. The poem was read before the assembly of scholars in the poet's brother Alaṅkāra's house to judge its merits and demerits. The poet has got a significant epithet, viz, *Karṇikāra*-Maṅkha as token of appreciation of his novel imagery--its charm lies in the beauty of its colour but absence of odour like K*arṇikāra* flower.—S.R.

342. Bhattacharya, Sudhishankar :—*Rasasaundaryayoḥ Vimarśaḥ.* (*A study of Sentiment and Beauty*). (*In Sanskrit*).

SSPC, LII, No. 2, 1969, pp. 44-48; Cont. No. 3, pp. 66-69; No. 4, pp. 85-91.

The author gives a lucid exposition of beauty (*saundarya*) and sentiment (*rasa*) according to the traditional and critical point of view. He gives a brief account of the sentiments *adbhuta* and *hāsya*, included into aesthetics by the western critics. He points out the relationship between beauty and sentiments and discusses the subjectivity or objectivity of beauty as well as its trancendental nature.—S.N.S.

343. Bhattacharya, Vishvanath :—*Rupakālaṁkara Abhedasvarūpaviṣkāraḥ.* (*Abheda as the nature of Rūpakālaṁkāra : a new Thesis*). (*In Sanskrit*).

VS, VI, No. 4, 1969, pp. 297-99.

Absence of distinction between *Upamāna* and *Upameya* converts *Upamā* into *Rūpaka*. Thus, *Upamā* is accepted as the root-cause of *Rūpaka* by *Daṇḍī*. Excess of similarity between *Upamāna* and *Upameya* is the cause of the identification of the two in *Rūpaka*. This identity is two-fold identity of appearance and identity of nature. In the former, there is indication of difference between *Upamāna* and *Upameya*, while in the latter there is no such thing but complete identity. *Sārūpya* and *Sāyujya*, the two forms of identity propounded by Acyuta Appayya correspond to this division. Since identity is pre-eminent in *Rūpaka*, the distinction is accepted by Ruyyaka and other. Distinction is not absolutely absent in *Rūpaka*. The knowledge of identity is the very life of *Rūpaka* according to Mammaṭa. This identity is verbal and not perceptive according to Jagannātha and others.—R.M.P.

344. Buddha Prakash :—*The Historical Background of Daṇḍin's Prose Romances Avantīsundarīkathā and Daśakumāracarita.*

JDS, I, No. 1, 1971, pp. 5-18.

For summary see under section VI.

345. Buddha Prakash :—*Samudragupta and Candragupta Vikramāditya as Sanskrit poets.*

VIJ, IX, Pt. 1, 1971, pp. 75-84.

In the Allahabad Pillar inscription, Samudragupta is actually called a Kavirāja and given the attribute *Parākramāṅka*. From this attribute, the author identifies SG. with the great poet *Parākramāṅka*, mentioned in *Kuvalayamālākathā* (977 A.D.) of Uddyotana Sūri, as the composer of narrative poems. No work of SG. has survived.

His son, Candragupta Vikramāditya wrote poetry under the names of Vikramāṅka and Sāhasāṅka, as is attested by these two names being synonymous with Vikramāditya (being no other than CG) from the works of Kṣīrasvāmin, Bhoja, Ratneśvara Miśra and others. Rajaśekhara speaks of Candragupta as having passed an examination of poets held at Ujjain, and that Sāhasāṅka made Skt. the language of the harem, both references probably being to CG. Again, the author cites several verses of CG. found in *Subhāṣitāvalī* etc., which refer to CG's personal experiences,

love of nature, sensitiveness to human emotions etc. Finally, the author says that the literary talent of SG. and CG. created an atmosphere for the growth of Sanskrit literature.—S.R.

346. Chakravarty, Uma :—*An Introduction to the Daśāvatāracarita of Kṣemendra.*

SPP, IX, No. 2, 1969, pp. 63-77.

Sattva, *Rajas* and *Tamas*—the three constituents of Nature (*Prakṛti*) are the root cause of the evolution of the Universe. These three are opposite to each other, and two of them are dominated by the third. *Mahāsattva* (Intellect) is the first to evolve from *Prakṛti*. *Viṣṇu* is the presiding diety of intellect. The activities of the ten incarnations of *Viṣṇu* are the *modus operandi* of Intellect. *Viṣṇu* protects the universe with the help of the three *guṇas* from time immemorial. The ten incarnations are example of this truth. *Matsya*, *Kūrma*, *Varāha*, *Nṛsiṁha*, *Vāmana*, *Paraśurāma*, *Rāma*, *Kṛṣṇa*, *Buddha* and *Kalki* the ten incarnations have been described exhaustively in the perspective of the working of three *guṇas*—R.M.P.

347. Chattopadhyay, Aparna :—*Śakuntalā of the Mahābhārata—A Study.*

IAC, XVIII, No. 1, 1969, pp. 18-26.

For summary see under section III.

348. Dandtre, Sita Ram :—*Saṁskṛtsāhityetihāse Nāmasāmyasya Samasyā.* (*Problem of Similar Names in the History of Sanskrit Literature*). (*In Sanskrit*).

Sāg., IX, No. 2, 1970, pp. 209-14.

The author discusses in detail the problem of similarity between the names of Sanskrit poets, its causes and results. He also suggests the ways to solve it.—S.N.S.

349. Dange, Sindhu :—*Symbolism of the Veṇī.*

IA, V, No. 2, 1971, pp. 66-68.

Examines the word '*Veṇi*' and its etymological derivation is also discussed. Further, its importance in various Sanskrit lyrics and dramas has been analysed with numerous instances. It is shown that this '*Veṇī*' at that time was retained by the *Proṣita-bhartṛkā* class of

heroines whose husbands had to leave them along as they must proceed on various errands in far off lands. Only when they return to their wives, either the *nāyikās* tie their disjointed hair strands in the form of '*Veṇī*' in their presence or they themselves availed of this golden opportunity to lessen the intensity of separation —J.B.K.

350. Dave, K.D. :—*Contribution of a Gujarati Pandit in the field of Sanskrit Drama.*

SPP, IX, No. 1, 1969, pp. 41-45.

Shri Gajendrasankara Lalsankara Paṇdya, a living Gujarati Pandit, is introduced. A brief life-sketch of this scholar is given. His Sanskrit drama "*Viṣamapaññayam*" is elaborately described and its literary value evaluated. The play has five acts. It is a tragedy of unequal marriage of a young girl with an old man. The greedy father sells his daughter to an old man although she loves a young man. The old bridegroom dies of old age. The young lover is ready to marry her, but she is poisoned to death by her father. Seeing the dead body of his beloved on the pyre, the young lover jumps on the pyre and is consumed along with his beloved. This is a tragedy and, therefore, a unique Sanskrit drama. Its style is an example of poetic skill. The author has command over Sanskrit language.—R.M.P.

351. Dwivedi, Rahasbihari :—*Sītācaritaṃ* : *Ekaṁ Rāṣṭrīyaṁ Mahākāvyaṁ.* (*Sītācaritam* : *A National Epic*). (*In Sanskrit*).

Sāg., IX, No. 2, 1970, pp. 197-204.

The author describes the feelings of nationalism depicted in *Sītā-caritaṁ*, a *mahākāvya* written in Sanskrit by Shri Revaprasada Dvivedin, published by Sagar University.—S.N.S.

352. Dwivedi, Reva Prasad :—*Sāhityadarśane Tātparyarūpam.* (*The nature of Tātparya in Sāhityadarśana*). (*In Sanskrit*).

Sāg., VIII, No. 4, 1969, pp. 165-86.

Tātparya has been accepted by all the systems of Sanskrit poetics, although its interpretation differs. Both *śabda* (word) and *artha* (meaning) make poetry. Is *tātparya* located in these two separately or jointly ? We find that both these views are correct. Ānandavardhana has differentiated between *dhvani* and *tātparya*. Dhanika accepts this view. Bhojarāja has classified *tātparya* into three parts, *abhidhīyamāna*, *pratīyamāna* and *dhvanirūpa*. His approach is synthetic. Abhinava clearly differentiates these two. Mahima Bhaṭṭa includes *tātparya* in

anumeyārtha. Other authors are also explained this way. The author concludes three forms of *tātparya—vākyārtha* (meaning of the sentence), predominant meaning and desire of the speaker.—R.M.P.

353. Dwivedi, Reva Prasad :—*Bhojadevasya Dhvanisaṁbandhino Vicāraḥ*. (*The concept of Dhvani according to Bhojadeva*). (*In Sanskrit*).

Sāg., IX, No. 1, 1970, pp. 1-32.

The author discnsses in detail the nature and kinds of *dhvani* as well as the theory of *rasa*, according to Bhojadeva.—S.N.S.

354. Dwivedi, Reva Prasad :—*Sāhityatattvavimarśaḥ*. (*A study of the concept of literature*). (*In Sanskrit*).

Sāg. IX, No. 1, 1970, pp. 33-75.

The author proceeds to define the term *sāhitya* and discusses in detail the nature and scope of it. He examines critically the various views about the elements of *sāhitya* and gives a comprehensive definition of it.—S.N.S.

355. Dwivedi, Reva Prasad :-*Uttamaṁ Saukumāryam*. (*Ideal Delicacy*). (*In Sanskrit*).

Sāg., IX, No. 1, 1970, pp. 76-86.

The author gives the definition of delicacy (*Saukumārya*) of body in relation to Kālidāsa's poetry. He also shows the expressive and indicative (*Lākṣaṇika*) usage of the term *Saukumārya*.—S.N.S.

356. Dwivedi, Reva Prashad :—*Mammaṭābhimataṁ Lakṣaṇāyāḥ Ṣaḍvidhatvaṁ Hetvalaṁkāraś ca*. (*Six-fold Lakṣaṇās and hetvalaṅkāras according to Mammaṭa*). (*In Sanskrit*).

Sāg., IX, No. 2, 1970, pp. 113-28.

What are the six kinds of *Lakṣaṇā* according to Mammaṭa ? This is a controversial problem. Discussing this problem the author concludes :– The kinds of *lakṣaṇā* showed by the commentators like Gokulanātha are fitting for the facts and the assumption of the *alaṃkāras* as *hetu*, *rūpaka* and *atiśayokti* is essential to accept the six kinds.—S.N.S.

357. Ghose, Sisirkumar :—*Sri Aurobindo and Indian Aesthetics.*

BRMIC, XIX, No. 1, 1968, pp. 12-19.

The equation of *Brahmānanda* and *Rasāsvāda* is the highest reward. The infinite wideness or *citta vistāra* is the essential gift of aesthetic factor. Art and beauty cure us of the chaos and insignificance of our lives. The real task of art is to point to an intenser from and clarity of 'consciousness,' (*ātmasasṁkṛti*). Indian tradition in aesthetics is spiritual. "Beauty is a communion of spiritual entities, a fourth dimension of aesthetic sense where all is in ourselves, ourselves in all". The world is an aesthetic experience. "Ancient Indian wisdom, with its objective, correlative aesthetics was based on nothing so much as the deathless doctrine or seed-idea of *Ānanda* or the principle of bliss or delight as the matrix of manifestation". Art is a link between the visible and the invisible, between the real and the apparent. "All grows beautiful because Thou art". A piece of art harbours divinity.—R.M.P.

358. Gupta, Harish C. :—*Nala and Damayantī and the Bard who sang it for the Russians.*

IS, X, No. 2, 1969, pp. 151-53.

Nala and Damayantī, the charming episode from the *Mahābhārata* was translated into Russian by many authors, but the one by poet Vasitly Zhukovsky into verse is still unsurpassed. It was translated from the German version in 1841-42 (published in 1844). The article presents a brief life-sketch of this famous Russian poet. He translated this work in the last decade of his life. This translation has been published and republished. Boris Smirnov also translated it. He was able to translate more than 10000 *Ślokas* of the *Mahābhārata* into Russian. Russian Indologists are working on a complete translation of the *Mahā-bhārata.* The first volume, *Ādiparva* was issued in 1950—R.M.P.

359. Iyer, S. Venkatasubramonia :—*The Śāstrakāvyas of Kerala.*

IA, No. 1, 1971, pp. 23-34.

Kerala Sanskrit literature has a rich store of Śāstrakāvyas, which illustrate *Śāstra* through poetry. The *Subhadrāharaṇa* of Nārāyaṇa of Tiruvegapura (15th Century), the *Vāsudevavijaya* of Vāsudeva in continuation of which Melputtūr Nārāyaṇabhaṭṭa (16th Century) wrote the *Dhātukāvya* in illustration of the roots, the anonymous *Pāṇinīyasūtrodāharaṇakāvya*, the *Rāmavarmamahārājacarita* of Parameśvara Śivadvija and *Surūparāghava* of Illattūr Rāmasvāmi Śāstri (19th Century) and *Sugatārthamālā* of Nārāyaṇan Namputiri, are all on Vyākaraṇa. The

Śrīcihnakāvya by Kṛṣṇalīlāśuka and his disciple Durgāprasāda Yati (14th century) is in illustration of the Prākṛt grammars of Vararuci and Trivikrama. All these have commentaries and some show variations in the readings of *sūtras*.

The *Gajendramokṣa* of Vāsudeva of uncertain date and the *Nakṣatravṛttāvalī* of Āryan Nīlakaṇṭhan Mussatu (19th Century) are on *chandas*; so too the *Vṛttaratnāvalī* of Ilattūr Rāmasvāmi Śāstri constituting the Rāmāyaṇa story. The *Rāsakrīḍā* of Rāmapāṇivāda is in illustration of *prastāra*.

The *Sūktaśloka* of Melputtūr *Nārāyaṇabhaṭṭa* is a Devīstuti giving also the statistical details relating to the *aṣṭaka-adhyāya-varga* classification of Ṛgveda. The *Hetvābhāsodāharaṇakāvya* of Vidyān Goda Varma Yuvarāja (19th Century) is a *Rāmastuti* illustrating the *hetvābhāsas* of the Naiyāyikas.

The *Haricarita* of Ṛṣiputra Parameśvara I and *Vākyavatī* of Vāsudeva (15th Century) incorporate in their verses the *Candravākyas* of Vararuci—Author.

360. Jain, Gokul Chand :—*Yaśastilaka kā Sāṁskṛtika Adhyayana*. (*A Cultural Study of Yaśastilaka*). (*In Hindi*).

Ane, XXI, No. 1, 1968, pp. 2-7.

The author is preparing a critical edition with annoted translation of the *Yaśastilaka*, a work of Somadeva. In the present paper, he presents its cultural study in brief. He discusses the political, philosophical, economical and geographical conditions, as well as the art painting and sculpture depicted in it. He also appreciates the marvellous lexicon (*Śabdakoṣa*) which is given in the work.—S.N.S.

361. Jain, Raja Ram :—*Apabhraṁśa Sāhitya ki Praśastiyāṅ*. (*Excellences of Apabhraṁśa Literature*). (*In Hindi*).

PP, IX, No. 1, 1969, pp. 9-27.

Panegyrics written in *Apabhraṁśa* are very important for historical studies. *Apabhraṁśa* poets have mentioned preceding poets, kings etc. in their works. They have mentioned many poets whose works are not available today. There are many others whose unpublished manuscripts are still lying in libraries. Such poets whose works inspired the people in the middle ages and whose existence is proved by Sanskrit and Prakrit literary works are described briefly. Quotations from the works of many poets are given. The poets briefly described are Chau-

muha, Droṇa, Īśāna, Govinda, Jīvadeva, Anurāga, Sugrīva, and others. There are at least one hundred poets and writers of Prākrit who need to be studied. The article concludes with a brief description of the importance of these works. Literary, cultural and political history of their age is enlightened by these works. They refer to many kings etc. who existed during 1399-1795 Vikrama era.—R.M.P.

362. Jain, Sushil Kumar :—*Indian Elements in the poetry of T:S. Eliot: with special reference to the influence of the Bhagavad-Gītā.*

AP, XL, No. 2, 1969, pp. 66-72.

Indian thought attracted many intellectuals in the West, notable among then in the present century is T.S. Eliot. He studied Sanskrit under Charles Lanman and Yoga Philosophy under James Woods and this explains the influence of Indian thought and sensibility in his poetry. The last section of '*The Waste Land*' shows his indebtedness to Hindu scriptures, the middle section of *The Dry Salvages* reveals, though not clearly the influence of *Bhagavadgītā* on his mind. The *Upanishads*, the *Bṛhadāraṇyaka*, the *Kena* notably among them, left indelible imprint on his mind and echoes similar ideas in many of his compositions. The doctrine of non-attachment, the necessity to control one's senses etc. echoed in his works like *East Coker*, *The Dry Salvages*. *The Waste Land* etc.—D.B.S.

363. Jaitly, R.S. :—*Pratibhā in the Context of Aesthetics.*

RUS, No. 5, 1970-71, pp. 166-72.

Pratibhā is an essential trait of a poet. *Pratibhā* as defined by Bhāmaha, Bhaṭṭa Tauta, Ānandavardhara, Abhinavagupta have been discussed. Abhinava was the first to place *Pratibhā* on a sound philosophical footing. *Pratibhā* has two-fold aspects : the respective and the creative. The first aspect helps in chosing proper expression, symbolization, and method of presentation and equips for the next stage. Vision and creation both combine to make a poet. *Pratibhā* functions with the support of various types of *dhvani* and *guṇībhūtavyaṅga*—G.B.

364. Jetali, Ramashankar :—*Saṁskrita-samīkṣā-siddhāntānām Prasaṅgānukūlatvam.* (*Conformity of Principles of Sanskrit Criticism*). (*In Sanskrit*).

Sāg, VIII, No. 3, 1968, pp. 91-100.

Scholars of æsthetics face some odd problems when they study Indian criticism. The reason is that, modern lIterature has become

different from the old one. Intellect has replaced sentiment. We cannot evaluate modern literature by the old measuring rod. Modern literary point of view differs from the old one. Now, then, do the old books of criticism have only historical importance. While keeping the traditional knowledge intact, we should assimilate new ideas and evolve some new way of criticism. The author explains the importance and superiority of *dhvani*, *rīti*, *vakrokti* and *aucitya* schools as compared to western counterparts. The author concludes that the traditional Sanskrit poetics is not enough for studying modern literature. While we should keep alive the old values we should also adopt the new ideas. —R.M.P.

365. Jha, Kishore Nath :—*Ācāryodayanasya Kāvya-Pratibhā*. (*Poetic talent of Ācārya Udayana*). (*In Sanskrit*).

VS, VI, No. 4, 1969, pp. 270-81.

Many *Ślokas* having poetic value are scattered hither and thither in the works of Ācārya Udayana. The *Maṅgala ślokas* of *Ātma-tattva-viveka*, *Nyāya-kusumāñjalī*, *Tātparya-ṭīkā-vyākhyā*, *Lakṣaṇāvalī*, *Kiraṇāvalī* are examples, as also some other *ślokas*. His style is *vaidarbhī* and *Prasāda guṇa* is to be seen in all such examples. *Rūpaka*, *Śleṣa*, *Upamā Hetu*, *Smaraṇa* and other *alaṁkāras* are used. *Dhvani* is found almost everywhere. Although his subject-matter is *Nyāya* and not poetry proper, such examples illustrate his great poetic genius. The article is profusely quoted and the quotations are explained in detail to prove this point. —R.M.P.

366. Kataria, Milap Chander :—*Pratiṣṭhātilaka ke Kartā Nemichander kā Samaya*. (*The date of Nemichander the author of Pratiṣṭhā-tilaka*). (*In Hindi*).

Ane, XXI, No. 1, 1968, pp. 23-24.

In the present paper the date of Nemicandra, author of the *Pratiṣṭhā-tilaka*, is discussed. The author criticizes the views of Dr. Nemichandra Shastri, expressed in the article *Bhaṭṭārakayugī Jaina Sanskrit Sāhitya ki pravṛttiyāṅ*. He fixes the date in 16th century A.D. on the basis of a number of historical evidences. —S.N.R.

367. Khera, Krisha :—*Kulaśekharasya Padmanābhaśatakam*. (*Padama nābhaśataka of Kulaśekhara*). (*In Sanskrit*).

Sāg., VIII, No. 3, 1968, pp. 83-90.

Sri Ramavarma Kulaśekhara, Mahārājā of Travancore in the nineteenth century A.D. was a versatile poet of Sanskrit. He knew more

than eight languages. He wrote four Sanskrit compositions, *Padmanābhaśatakam* is one of them. It is a *stotra-Kāvya*, wherein Padmanābha, the presiding diety of Travancore is eulogized. The work is divided into ten *daśakas*. A brief introduction to the ten *daśakas* is given. The ten *avatāras* of the lord are praised in a fine style. Devotion of the poet for his dynastic diety is expressed in these one hundred verses. Thus, *bhakti* is the sentiment. The style of the work is simple. *Prasāda* (perspicuity) is the *guṇa*. The *alaṁkāras* are used very naturally. *Upamā* and *Dṛṣṭānta* are exemplified. *Sragdharā*, *Upendravajrā*, *Mālinī*, *Sikhariṇī*, *Indravajrā*, *Vasantalika* and other metres are used. The tragedy is that the Mahārājā died at the age of thirty four years. —R.M.P.

368. Kulkarni, V.M. :—*Some Aspects of Prākrit Verses in Alaṁkāra works.*

JUB, XXXVIII, No. 74, 1969, pp. 50-57.

The *Ālaṁkārikas* have quoted hundreds of Prākrit verses in their works making no difference between Sanskrit and Prakrit literature. The correct edition of the corrupt Prakrit texts in the Manuscripts is needed. Most of the Prakrit verses are highly erotic, but to brand them obscene, as impatient critics of Prakrit verses generally do, would mean putting these verses out of the reach of the sensitive *Sahṛadayas*. —P.G.

369. Kulshrestha, R.B. :—*New Light on the Sources of Bhāsa's Svapnavāsavadatta.*

VIJ, Pt. 1, 1971, pp. 71-74.

Svapnavāsavadatta : theme based on the story of Udayana and Vāsavadattā found in Buddhist and Jain literatures and in the three versions of Guṇāḍhya's *Brihat-Kathā*. To suit his dramatic design, Bhāsa has made a few changes which the author traces to the Ist cent. Jain work *Taraṅgavatī* by Pādalipta Sūri, and has illustrated them by citing apt correspondences.

In Bhāsa's drawing on *Taraṅgavatī*, the author sees the poet's confluent imagination at work, combining elements from both stories. As both the *Bṛhat-kathā* and *Taraṅgavatī* belong to the Ist cent. A.D., he puts Bhāsa too in the Ist cent.—S.R.

370. Kulshreshtha, Sushma :—*Naiṣadhīyacarita Meṅ Mukhasandhyaṅganirūpaṇa.* (*The constituents of mukhasandhi in the Naiṣadhīyacarita*). (*In Hindi*).

JDS, I, No. 1, 1971, pp. 114-26.

Rehtoricians like Bhāmaha, Daṇḍin, Rudraṭa, Ānandavardhana and Viśvanātha have very clearly stated that a *Mahākāvya* should have

the five segments (*sandhis*) like a drama. For the arrangement of segments in a drama or *Mahākavya*, the careful planning of the Principal (*Ādhikārika*), Subsidiary (*Prāsangika*) plot, five *Arthaprakṛtis*, five *Kāryāvasthās* and also of the limbs of segments is essential.

Śrīharṣa has very beautifully arranged five segments and 58 limbs in his NS. All the 12 limbs of the opening are found in NS.—Authoress.

371. Masson, J.L. :—*Philosophy and Literary Criticism in Ancient India.*

JIP, I, No. 2, 1971, pp. 166-80.

Is philosopher a natural enemy of a poet? In India all literary critics before Ānandavardhana do not rely on any philosophical structure. It is only with Ānandavardhana and Abhinavagupta that we find philosophical issues playing a major role in literary criticism. AV's dealing with the problem of *Rasavadalaṁkāra* shows how the respective philosophical opinions held by Ānanda and Abhinava facilitated their understanding of the different aspects of Aesthetic experience that were lost to earlier writers precisely because of the fact that they did not work on any philosophical foundation for their theories of aesthetics. —G.B.

372. Nagar, Ravi Shankar :—(*Vyañjanāviṣaye Jagadīśa-Tarkālaṁkāramatasamīkṣā.* (*A criticism of Jagadīśa Tarkālaṅkāra's View about vyañjanā*). (*In Sanskrit*).

JDS, 1, No. 1, 1971, pp. 81-85.

Jagadīśa Tarkālaṅkāra, the great logician, repudiates the *Vyañjanā vṛtti*, in his treatise *Śabdaśaktiprakāśikā*. He maintains that suggested sense (*Vyaṅgyārtha*) can be apprehended with the *lakṣaṇā* or *mānasa-bodha*. In *mukhaṁ vikasita-smitam* (K.P. 2.13) etc. *lakṣaṇā* is capable to indicate the suggested sense, i.e. 'fragrance like flower', as desired by *dhvanivādins*. The *vyañjanā*, therefore, is not essential to reveal this. Besides, *dhvanivādins* hold that where (in *Śabdaśaktimūla-dhvani*) a word may be capable to express many senses, its *vācyārtha* (expressed meaning) is restricted to one. However, another sense, out of context, springs from this very word, it is suggested sense. According to Jagadīśa, this is not plausible, because *lakṣaṇā* or *mānasa-bodha* is capable to denote this sense. And, even the *mānasa bodha* can reveal *rasādidhvani*, there is no room for *vyañjanā*. So *vyañjanā* of *dhvanivādins* has room nowhere in the *dhvani*. It is unessential, as the suggested sense can be understood with *lakṣaṇā* or *mānasabodha*.—Author. (Tr. S.N.S.)

373. Nagar, Ravisankar :—*Aucitya-Dhvani-Vivekaḥ*. (*A study of Aucitya and Dhvani*). (*In Sanskrit*).

Sāg, VIII, No. 3, 1968, pp. 49-60.

Begins with a brief description of *aucitya* (propriety) as propounded by Kṣemendra. The author proceeds to show that *aucitya* was accepted by all the previous veteran masters of Sanskrit poetics. Propriety of words, sentences, composition etc. are not other than Dhvani, because *Rasa* (sentiment) is accepted as principal even by Kṣemendra. *Rasa* is *dhvani*. Only after accepting *rasa*, the question of propriety arises. The author thinks that *dhvani* is the touch-stone of the propriety of words, sentences etc., *aucitya* is nothing but *dhvani* in disguise. The author again says that *rasa*, *dhvani* and *aucitya* exist in poetry like uterine brothers. Propriety is essential for *rasa*, and is relished through *dhvani*. This way the author tries to prove that *aucitya* is included in *dhvani*.
—R.M.P.

374. Nagar, Ravisankar :—*Vyañjanāviṣaye Mīmāṁksaka-Mataparīkṣanam*. (*An enquiry into the Mimaṁsakas' view about Vyañjanā*). (*In Sanskrit*).

Sāg, VIII, No. 4, 1970, pp. 139-64.

Mīmāṁsakas, who include *dhvani* in *tātparya*, are refuted in all the works of the masters who uphold the supremacy of *dhvani* in poetry. They fall into two classes *abhihitānvayavādins* and *anvitābhidhānavādins*. Their views are explained and refuted. In like manner the views of Bhaṭṭa Lollaṭa and others are represented and refuted. Others who follow the Mīmāṁsakas are also refuted. Dhanika's view of *tātparya* is presented lucidly and then rejected following the *dhvani* school. At last *vyañjanā* is established by the author. The conclusion of the article is divided in three main parts. The second part has eight divisions. All these parts and divisions are given to prove the existence of *vyañjanā* as different from *abhidhā* and *tātparya*. The author establishes that the Mīmāṁsakas must accept *vyañjanā*·—R.M.P.

375. Nambudiri, V.G. :—*Nihata-sahacarī ityāder arthaḥ*. (*The meaning of Nihatasahacārī etc.*). (*In Sanskrit*).

VUOJ, XIV, Pt. 2, 1971, pp. 27-29.

There is a controversy about the interpretation of the text "*Ādikaver śoka eva ślokatayā pariṇataḥ*" (*Dhvanyāloka* 1.12). The author attempts to give a new interpretation of the text and examines the view of Abhinavagupta about it.—S.N.S.

376. Nandi, T.S. :—*Saṁlakṣyakramatva of Rasādidhvani or the perceptibility of sequence with ref. to the suggestion of sentiments and the like.*

Vid, XII, No. 1, 1969, pp. 26-45.

Sanskrit poeticists are generally of the opinion that the '*rasādidhvani*' is of imperceptible sequence. However, the logic of events presupposes a sequence and so even here perceptibility of sequence is not totally ruled out. Ānandavardhana indicates this while exaplaining the particular illustration, viz., "*evaṁ vādinī devarṣau*" etc. Abhinavagupta clearly holds that *rasādidhvani* can also be '*saṁlakṣyakrama*'. He says "*Yo rasādir arthaḥ sa evākramo dhvaner ātmā. natvakrama eva saḥ, kramatvam api hi tasya kadācid bhavati.*" He gives a detailed explanation of the above illustration. On Dhv. III. 15, Abhinavagupta says: *na kelvalam prabandhena sākṣād vyaṅgyo raso, yāvatpāramparyeṇāpīti*... etc. Jagannātha very clearly accepts and explains elaborately the possibility of the perceptibility or sequence in case of *rasādidhvani* when *Vibhāvādis* are to be imagined with effort "*Unneyyā vibhāvādayaḥ*"- or wherein the context also requires thoughtful consideration—'*Yatra tu vicāravedyaṃ prakaraṇam*".—Author.

377. Nyāyatīrtha, Srijiva :—*Meghdūtīyam.* (*On the Meghadūta*). (*In Sanskrit*).

SSP, LII, No. 4, 1969, pp. 78-80.

The originality and the poetic excellence of *Meghadūta* is universally recognised, although the poet Kālidāsa derived the first seed of imagination from the *Rāmāyaṇa* of the sage Vālmīki—P.G.

378. Ojha, Sachchidananda :—*Makākavi-Kalidāsasya Kāvyeṣu Prakṛti-citraṇam.* (*Delineation of Nature in the works of Makākavi Kālidāsa*). (*In Sanskrit*).

VS, No. III, No. 4, 1966, pp. 352-56.

Man is always influenced by Nature around him and it is especially so in the case of poets. The delineation of Nature in Kālidāsa's poetry has got its peculiarities.

In poetry this delineation is generally of two types, namely (1) based on *ālambanabhāva* and (2) on *Uddīpanabhāva*. He is considered to be the best poet who delineates as best as he can, whatever he has seen or heard. Mahākavi Kālidāsa is the most proficient in the delineation of Nature in both these aspects. Ths delineation of the confluence of

Gaṅgā and Yamunā (*Raghu.* 13.54-57) is an instance of the first type. His description of the site from the aeroplane (*Śakuntalā* 7.8) is marvellous. The instances of the second type can be found in *Ku.* 3.29 and *Megh.* 44. Identification and personification are seen at a number of places in Kālidāsa's poetry. His *Meghadūta* contains matchless delineation of Nature.—V.G.R.

379. Pandey, Siddhanath: —*Pauma Cariu kā Kāvya-Śilpa.* (*Poetic Art in Pauma Cariu*). (*In Hindi*).

Hind, XXX, No. 1-4, 1969, pp. 43-63.

The *Paumacariu*, the earliest known *Apabhraṁśa* poem of the 9th century A.D., finds an elaborate critical appreciation in this article. The *Rāma-Kathā* of this poem has its sources in the story of the ancient *Paumacariyam* of Vimala Sūri of the Ist Century A.D.—P.G.

380. Prahlad Kumar :—*The Punaruktavadābhāsa in the Ṛgveda.*

JDS, I, No. 1, 1971, pp. 86-95.

In the *Ṛgveda* there are various types of *punaruktavadābhāsas*. At such places words seem to be synonymous as in *agnayaḥ pāvakāḥ* (10.46.7), *maghavānam indram* (3.30.22), but their derivative meaning is different. In expressions like *gīrbhiurkthaiḥ* (3.51.4), *yajñamadhvaram* (1.1.4) also there is a slight difference of meaning.—K.D.S.

381. Radhakrishna, :—*Kālidāsasya janmabhūḥ.* (*The Birthplace of Kālidāsa*). (*In Sanskrit*).

VS, III, No. 4, 1966, pp. 374-81.

Opinions vary as to the birthplace of Kālidāsa.

Bengal :—Some scholars say that the very name Kālidāsa suggests that he belonged to Bengal. The reading *Prathama-divase* of the *Meghadūta* suggests a Bengali custom. Kālidāsa, according to them, was born in Gaṅgāsingru in Murshidabad. It can, however, be said that stronger evidence is needed to prove this.

Vidarbha :—Kālidāsa's Mālavikā is the princess of Vidarbha. The *Indumatī-Svayamvara* is dealt with at length with preference by him. His *rīti* also is *vaidarbhī*. This evidence also is flimsy and too weak to prove that he belonged to Vidarbha.

Vidiśā :—Haraprasad Shastri and V.K. Paranjape are of opinion that Kālidāsa belonged to Vidiśā because a number of places referred to in the *Meghadūta* belong to Vidiśā. This is also not a sufficient ground to prove that Kālidāsa. belonged to Vidīśā.

Mithila :—In the Darbhanga district there is a city called *Uccaiṭha* (Uccapīṭha) wherein there is a Durgā temple on the western bank of the river. This place is known locally as *Kālidāsa-pīṭha*. Merely the similarity of the place name cannot be a strong evidence to prove that Kālidāsa belonged to that place. —V.G.R.

382. Rai, Ram Kumar :—*Rasavilāsa-Cintāmaṇi kā navīna uplabdha Grantha*. (*Rasavilāsa*: *A Newly Found Work of Cintāmaṇi*). (*In Hindi*).
Pra, XVI, No. 1, 1970, pp. 10-14.

Two manuscripts of the *Rasa-vilāsa* are available in the Anup Sanskrit Library, Bikaner. One is incomplete but the other is complete. The latter one has forty folios. When we compare the style of the *Rasavilāsa* to that of the *Kavi-Kalpataru* we find that both these works were written by the same author. Examples are quoted to prove this point. The time of this work has been placed before the composition of the *Kavi-kalpataru* (about 1715 Vikrama era). This work deals with various types of *Nāyakas* and *Nāyikās*. The influence of the *Daśarūpaka* of Dhanañjaya on this work is tremendous. The *Sāhitya-Darpaṇa*, *Pratāpa-rudra-yaśobhūṣaṇa* and *Rasikapriyā* are the other works which have influenced this work. A précis of the work is given and the originality of the writer on some points is stressed. —R.M.P.

383. Reddy, J. Chenna :—*On the Authorship of Yajñaphala Nāṭaka*.

VUOJ, XII, Pts. 1-2, 1969, pp. 31-38.

The hypothesis that the *Yajñaphalanāṭaka* is written by Bhāsa, has been refuted. In this connection, all the four statements given by Kālidāsa have been criticised and it has been propounded that the author who wrote all the thirteen plays ascribed to Bhāsa has not written the *Yajñaphalanāṭaka*.—K.D.S.

384. Sarma, K.V. :—*The Manuscripts Collection of the Jaḍe Family of Vārāṇasī and the Literary Out-put of the Jaḍe Authors*.

VIJ, IX, Pt. 2, 1971, pp. 346-56.

In the V.V.R.I., Hoshiarpur, there is a unique manuscript (No. 5649) which is a list of 6000 strong list of Sanskrit Manuscripts belonging to

the *Jaḍe* family of Varaṇasi. These Manuscripts include works on *Dharma*, *Śrauta* and *Gṛhyasūtras*, *Tantra*, *Mantra*, and *Stotas*. Among the new works in the collection are a good number of hitherto unknown works such as the *Īśvara-pratyabhijña-śāstra-saṅkṣepa* by Bālaśāstri, the *Utkalikāvallarī*, *Kandarpa-sundara* (*Jyotiṣa*), *Kṛṣṇa-veṇī-yātrā-paddhati*,etc.

Other thirty works by five *Jaḍe* authors, viz., Bhāskara Dīkṣita, Bhairava Dīkṣita, Gaṅgārāma, Kṛṣṇa *alias* Bābu Dīkṣita and Rāmacandra Dīkṣita, find a place on this list. These five authors seem to make up the scholarly complement of the *Jaḍe family*.—S.R.

385. Sarma, Ramdatta :—*Jayavaṁśa Mahākāvya evaṁ Devapūjā.* (*Jayavaṁśa Mahākāvya and God-worship*). (*In Hindi*)

Sod. Pat., XX, No. 3, 1969, pp. 38-43.

The *Jayavaṁśa Mahākāvya* written by Sītā Rama Chaturvedi gives a historical account of the rulers of Amer. The work describes many gods and goddesses worshipped by these kings, e.g., Yamavādevī or Jamavādevī, Ambā (Śīlā) devī, Viśveśvara Mahādeva, Kalki, Govinda deva, Gālavaji, Sūrya, Hanumān and Paraśurāma. The article refers to the various references and tries to identify the location of the temples of these gods.—R.M.P.

386. Satya Vrat :—*Historical References in Caturbhāṇī and Their Bearing on Its Date.*

RUS, No. 5, 1970-71, pp. 143-49.

References to certain historical events and personages in the *Caturbhāṇī* enable us to determine its date with some precision. The *Padmaprābhṛtaka* and the *Ubhayābhisārikā* make a covert reference to Kumāragupta I, who ruled from 415 A.D. to 455 A.D. Quotations from and references to Dattaka, an authority on erotics who seems to have flourished in the beginning of Christian era, give the upper limit of the plays. The achievements of Mahāpratihāra Bhadrāyudha as detailed in the *Pādatāḍitaka* contain an unmistakable echo of Candragupta Vikramāditya's glorious victory over the Śaka Satraps of Mālava and Saurāṣṭra. The events believed to have occurred near about 391 A.D. The physician Hariścandra, another participant in the assembly of rakes and rogues, has been identified with Bhaṭṭāra Hariścandra, the author of *Carakanyāsa*. As the *Viśvaprakāśakośa* would have it, he was a royal physician of Sāhasāṁka, a well known appellation of Candragupta II. Indrasvāmin, the lord of Koṇkaṇa, alluded to in the *Pādatāḍitaka*, is believed to be identical with Indradatta, mentioned on a coin of the Traikūṭakas of West India. The house of Indra ruled in

South India and Konkaṇa in the 5th century A.D. The art motifs embodied in the plays were peculiarities of the Gupta period. Thus the first half of the 5th century A.D. is the most suitable period to which the *Caturbhāṇī* can be assigned.—Author.

387. Satya Vrata :—*Caturbhāṇyāmaitihyavṛttaṁ Tadracākālaśca.* (*History in Caturbhāṇī and Its Date*), (*In Sanskrit*).

Sag, IX, No. 2, 1970, pp. 153-60.

The author discusses in detail the date of *Caturbhāṇī*. He traces a lot of historical facts in it and arrives at the conclusion that *Caturbhāṇī* must have been composed in the first half of 5th century A.D.—S.N.S.

388. Sharma, Divakar :—*Saṁskṛit Sāhitya ke Vikāsa mein Mahārājā Anupa Singh kā Yogadāna.* (*Contribution of King Anupa Singh to the Development of Sanskrit Literature*). (*In Hindi*)

Sod. Pat., XX, No. 1, 1969, pp. 48-54.

King Anupa Singh Bikaner (born 11th March 1638 A.D.) was a great scholar, poet and supporter of Sanskrit. Many Sanskrit poets eulogised him. He wrote many Sanskrit works, e.g., the *Anūpaviveka, Pratiṣṭhāprayogacintāmaṇi, Śrāddhaprayogacintāmani, Anūparatnāvalī Jayābhiṣekapaddhati* and *Kautukasāroddhāra*. His letters to Jina Chandra Sūri written in chaste Sanskrit are preserved in Abhaya Jain Library, Bikaner. He protected Sanskrit from the onslought of the Mughals by preserving Sanskrit works in his library.—R.M.P.

389. Sharma, Diwakar :—*Śāstriṇo Vidyādharsya Vyaktitvam Kṛtitvam ca* (*Personality and Works of Vidyādhara Shastri*). (*In Sanskrit*).

Sāg., VIII, No. 3, 1968, pp, 62-82.

Life and works of Vidyādhara Śāstri are described in some detail. He was born in 1958 Vikrama era in a Brahmin family of Churu in Bikaner. He studied the Śāstras and latter became a teacher of Sanskrit. He is still serving the cause of Sanskrit literature by his writings and other activites. He has written more than fifteen poetical works. The *Haranāmāmṛita-mahākāvyam, Vikramābhyudaya-champu, Matta-Laharī, Ānandamandākinī, Vicāra-laharī, Śākuntala-vijñānam, Anubhava-śatakam, Vikramavaibhavam, Vidyādharanītiratnam, Pūrṇānandam, Kalipalāyanam, Durbalabālam, Līla-laharī, Śivapuṣpāñjaliḥ, Himādri-Māhātmyam* are some of his remarkable works which have been published till now. Brief introductions to all these works are given separately and *ślokas* have been quoted. The *Anubhavaśatakam,*

Vicāralaharī, *Kāvya-vāṭikā*, *Nava-bhārata-smṛtiḥ* are some other notable works of Vidyādhara Śāstrī—R.M.P.

390. Sharma, K. V. :—*Kṣemendrakaver anupalabdhāḥ Kṛtayaḥ* (*Kṣemendra's Unavailable Works*). (*In Sanskrit*).

VS, III, No. 2, 1966, pp. 130-41.

The article deals with a number of unavailable works of Kṣemendra referred to in some other books. The *Amṛta-taraṅga* is a poem probably dealing with the episode of the churning of the ocean. *Avasarasāra* appears to be an anthlogy of verses quoted in particular contexts to illustrate various rhetorical concepts. The *Nītilatā* appears to be a poem based on the *Yuddhakāṇḍa* of the *Rāmāyaṇa*. The *Padyakādambarī* appears to be a metrical transformation of Bāṇa's *Kādambarī*. The *Pavanapañcāśikā* is the name of one of the works. The *Muktāvalī* is the name of a poem dealing with various topics. The *Munimatamīmāṁsā* appears to be a poem based on the story of the *Mahābhārata* and deals primarily with the metaphysical thought. The *Lāvaṇyavatī* appears to be another poem dealing with different aspects of the contemporary society. The *Bauddhāvadānakalpalatā* is available and edited twice but the 49th canto is missing and it may be available in the Tibetan manuscript. The *Śaśivaṁśam* is a poem dealing with the life of a king of the lunar dynasty. The *Vinayavallī* appears to be a poem or a drama dealing with the *Mahābhārata* history. The *Nṛpāvalī* apears to be a poem dealing with the life of the kings of Kashmir. The *Kanakajānakī* appears to be a drama dealing with the *Aśvamedha* performed by Rāma after abandoning Sītā. The *Citrabhāratam* is a drama based on some *Mahābhārata* story. The *Lalitaratnamālā* is a drama dealing with the marriage of Udayana with Ratnāvalī, the princess of Ceylon. The *Kavikarṇikā* is his work dealing with rhetorics. The *Vātsyāyanasūtrasāra* is a compendium based on the *Kāmasūtra* of Vātsyāyana.—V.G.R.

391. Sharma, K.V. :—*Upahāsa-Kavir Nīlakaṇṭha Dīkṣitaḥ*. (*Satire Poet Nīlakaṇṭha Dikṣit*). (*In Sanskrit*)

VS, VI, No. 4, 1969, pp. 292-96.

The sentiment of humour (*hāsya rasa*) is one of the many specialities of Mahākavi Nīlakaṇṭha Dīkṣita. He not only writes satirical pieces but also discloses the various faults of antagonists, teachers, magicians, astrologers, doctors, poets, creditors, informers, misers, businessmen, sons-in-law, etc. The faults in their nature, thought and behaviour are exposed in a very successful manner. The *Kali-viḍambanā*, the *Anyāpadeśaśataka* and the *Nala-caritra-nāṭaka* are the works which abound with humorous stanzas. The article is profusely quoted. Along

with Kṣemendra, Bhallaṭa, Dāmodara and other satirical poets, Nīla Kaṇṭha Dīkṣita also occupies a great place among the writers of humorous poetry in Sanskrit literature.—R.M.P.

392. Sharma, K.V. :—*Avijñāto Mahākavir Meṇṭharājaḥ.* (*Meṇṭharāja, the Unknown Mahākavi*). (*In Sanskrit*)

VS, III, No. 4, 1966, pp. 318-25.

Kalhaṇa, the author of the *Rājataraṅginī* refers to Meṇṭha in giving the life-history of Mātṛgupta, the king of Kashmir. Meṇṭha read his *Kāvya, Hayagrīva-vadha*, before the king, but he was not felicitated by him. Therefore, being dejected, the poet was about to throw it on the ground, but the king held the *Kāvya* in a golden vessel. Matṛgupta was appointed as the governor of Kashmir by Vikramāditya who was the ruler of Ujjayinī in the first half of the sixth century A.D. Hence the date of Meṇṭha also is to be taken as the same. Rājaśekhara tells us that Meṇṭha's scholarship in the *Kāvyaśāstra* was tested in Ujjayinī. Meṇṭha's proficiency in the *vaidarbhī* speech, *vakrokti*, and *rasa* are warranted by Padmagupta, Soḍḍhala and others. It appears that Meṇṭha wrote a book based on the story of the *Rāmāyaṇa*. In a number of anthologies or *Subhāṣitas*, the proverbial sayings of Meṇṭha occur.

—V.G.R.

393. Sharma, Ramdutt :—*Kalidāsa Evaṁ Kālidāsottara Kāvyoṅ meṅ Sārasa.* (*The Crane in the Poetry of Kālidāsa and Post-Kālidāsan Poets*). (*In Hindi*).

Sod. Pat., XX, No. 1, 1969, pp. 71-76.

Sārasa (the Indian crane or swan) has been mentioned in the works of Kālidāsa, Bāṇa, Bhāravi, Subandhu, Daṇḍin, and Māgha. The references have been quoted. The *sārasa* has been used as a standard of companion in their works. The article gives an account of the bird and its habits. Bāṇa describes this bird six times in the *Kādambarī* and two times in the *Harṣacarita*. Kalidāsa mentions the *sārasa* seven times, while Bhāravi, Subandbu, Daṇḍin and Māgha mention this bird 3, 5, 2, and 1 times respectively.—R.M.P.

394. Shastri Nemi Chand :—*Sonāgiri Siddhakṣetra aur tatsambandhī Sāhitya.* (*Sonāgiri Siddhakṣetra and Related Literature*). (*In Hindi*).

Ane., XXI, No. 1, 1968. pp. 8-12.

The author discusses the date of the consecration (*pratiṣṭhā*) of Sonāgiri as a *siddhakṣhetra*. Examining the views of Shri Nāthurām Premi

he decides on the basis of various inscriptions that it was consecrated before the fifteenth century A.D. However, the temples were built there in the 11th and 12 century A.D. According to him, the works belonging to the *Siddhakṣhetra* are: the *Sarva-trailokya-jinālaya-jayamālā, the Svarṇācala-Māhātmya* and three booklets on *pūjā* in Sanskrit as well as in Hindi.—S.N.S.

395. Shastri, Nityanand :—*Meghadūte Meghaparyāyāḥ Strīparyāyaśca* (*Synonyms of 'Megha' and 'Strī' in Meghadūta*). (*In Sanskrit*).

Sāg., IX, No. 2, 1970, pp. 176-86.

The author proves the appropriatenss of suggestion (*Vyañjan-aucitya*) of the synonyms of *megha* and *strī* in the *Meghadūta*. He concludes that each and every word of Kālidāsa suggests its own appropriateness, and there is not a single word exactly synonymous of the other.—S.N.S.

396. Shukla, Chitra P. :—*Some Thoughts on Ancient Indian Poetics.*

VUOJ, XII, Pts. 1-2, 1969, pp. 13-18.

The dogmatism of the ancient Indian Poetics filled the Sanskrit literature with artificiality. Poetry for the poet became a means for displaying mastery over language, grammar and rhetoric. Poets like Śrīharṣa, Māgha and Bhāravi concentrated their abilities on the achievement of artificial style and, thus, subordinated their *samavedanā* to *uktivaicitrya*.—K.D.S.

397. Siddhantshastri, Ravindra Kumar :—*Dhvani-Vaibhavam.* (*Importance of Dhvani*). (*In Sanskrit*).
SSPC, LIII, No. 1-6, 1970, pp. 3-58.

The author gives a lucid exposition of *dhvani*. He discusses in detail the different kinds of *dhvani*, namely *vastu*, *alaṅkāra* and *rasa dhvani*. He shows the distinguishing features of *Dhvani* and *gunībhūta vyaṅgya*, describes the importance of *dhvani* and points out the transcendental nature of it.—S.N.S.

398. Siddhantashastri, Ravindra Kumar :—*Abhijñānaśākuntale Kālidāsasya Jīvanadarśanam.* (*Kālidāsa's Philosophy of Life as Gleaned from the Abhijñāna-Śākuntalam*). (*In Sanskrit*)
SSPC, XLVIII, No. 7, pp. 144-47.

From the benedictory stanzas of the three dramas of Kālidāsa we come to the conclusion that he had a strong belief in the existence

of gods and the goodness of the mangnanimous. The worship of god in his eight forms suggests that he was a devotee of Śiva whose grace, he believed, was conducive to the good of humanity. It also appears from various references that he believed in the existence of a number of gods. He firmly believed in the fruit of *puṇya* and the sanctity of *āśramas*. From the references in the second and the third acts, it appears that Kālidāsa had a liking for the sacrificial religion and the inherent power of the sacrificial material.

He also believed in the chastity of the character of ladies who were devoted to their husbands. If the water of ablution is not offered to the manes and if the *piṇḍa-dāna* is not done, then the manes are afflicted. Thus Kālidāsa appears to be a follower of the *Varṇāśrama dharma*.—V.G.R.

399. Siddhantashastri, Ravindra Kumar :—*Alaṁkāra-Svarūpa-vicāraḥ*. (*Reflection on the Nature of Alaṁkāra*). (*In Sanskrit*).

SSPC, XLVIII, No. 7, 1965, pp. 145-48.

Just as bracelets and rings beautify the human body and hence are called ornaments or *alaṁkāras*, in the same manner the experts of the *Kāvyaśāstra* call the figures like alliteration, metaphor and *Rasavat* as *alaṁkāra* as they beautify the word, its meaning and *rasa*. Rightly has Vāmana said "*Saundaryam alaṁkāraḥ*".

The *alaṁkāras*, again are better and superior means of beautifying poetry—better even than the *guṇas* and the *rītis*.

The *alaṁkāras*, however, are non-permanent characteristics of word and its meaning while the *guṇas* are their permanent charateristics. *Rīti* also is a permanent characteristic of the word and its meaning. It is on this ground that the *alaṁkāras* are classified as *śabdālaṁkāras*, *arthālaṁkāras* and *rasālaṁkāras*.—V.G.R.

400. Singaravelu, S. :—*A Comparative Study of the Sanskrit, Tamil Thai and Malay Versions of the Story of Rāma with Special Reference to the Process of Acculturation in the Southeast Asian Versions.*

JSS, LVI, Pt. 2, 1968, pp. 137-86.

Examines four literary versions of the story of Rāma : the *Rāmā yaṇa* of Vālmīki; the Tamil poetic version, *Rāmāvatāram* of Kamban; the Thai poetic version. *Rāmakīrti* or *Rāmakian* of king Rāma I of

Thailand; and the Malay narrative prose version *Hikāyat Šeri Rāma* of an unknown author. After bringing out the numerous divergences and parallels in the different versions, the author concludes :

1. Various *motifs* may appear in various combinations and these may undergo kaleidoscopic change.

2. Certain forms or combinations may in the course of time gain currency as the fittest, and these may be retained and more widely spread than the others.

3. With all the many variations, it is remarkable that the tale should retain a definite quality.

4. The tales exist in time and space—the telling of tales is not uniform in various parts of the world.

5. The characters of literary versions are usually identified as national or regional cultural heroes. Similarly the events are localised.—P.G.

401. Srinivasachari, M.S. :—*Draksharama Bheemeswara Temple in Literature—A Critical Historical study.*

QRHS, X, No. 4, 1970, pp. 217-23.

Discusses the history of the Bhīmeśvara Śaiva temple in Andhra. It was built by Chālukya Bhīma I who reigned between A.D. 890-922. There are nearly 400 inscriptions. It is celebrated in the *Skandpurāṇa*, the *Anargharāghava* of Murāri and the *Bālarāmāyaṇa* of Rājaśekhara, in the Prakrit Kāvya *Līlavatī* by Kuntala and in the Telugu literature ranging from the 11th Century A.D. The writer concludes that the deity might have been known as Bhīmeśvara long before Chālukya Bhīma.—G.B.

402. Sriramamurthy, G. :—*The Poetry of Śaṅkara : Minor Works.*

AP, XL,, No. 10, 1969, pp. 453-57.

Śaṅkara's name is associated with innumerable poems both long and short, but one cannot be definite about their authenticity. There is consensus of opinion among scholars in regarding 16 minor works as Śaṅkara's works. These works (list has been given in the article) are not only great philosophical composition, incorporating the highest spiritual truths, but also beautiful poetic works of

considerable value. The contexts of some of these works have been critically examined. Śaṅkara's mastery over the art of prosody, his uncanny skill in bringing sweet sounding simple words together with his grip over rhetoric and deep insight into human psychology—all these are revealed in his minor works and they make him a great poet.

—D.B.S

403. Stcherbatsky, Th. :—*Theory of Poetry in India.*

IS, X, No. 4, 1969, pp. 289-314.

The present work is translated for the first time from Russian into English. The author describes in brief the origin and development of Indian poetics and examines the concepts of *Rasa*, *Rīti* and *Alaṁkāra*. Discussing the theory of *Rasa* he observes : if from this theory we may remove what is specifically Indian, it will be exactly the same as given by Leo Tolstoy in his book on art. He explains the theory of *Dhvani* and the varieties of suggested meaning. In the end, he discusses the style (*Rīti*), qualities (*guṇas*) as well as rhetoric figures (*alaṁkāras*). He points out also the difference between the earlier and the later views, in addition to the difference between Greek-Roman and Indian views.

—S.N.S.

404. Thakar, J.P. :—*Fauna in Bhāravi.*

JOIB, XXI, No. 3, 1971, pp. 228-29.

Attempts at a critical survey of the fauna as mentioned by Bhāravi in his poem *Kirātārjunīyam*. The rich fauna referred to in Bhāravi's work includes quadrupeds like *Aśva*, *Camarī*, *Gaja*, *Go*, *Gomāyu*, *Indragopa*, *Mahiṣa*, *Mṛga*, *Rāṣabha*, *Siṁha*, *Varāha*, *Vṛṣabha*, etc; flying animals like *Balākā*, *Bhramara*, *Cakora*, *Cakravāka*, *Garutmat*, *Haṁsa*, *Kāka*, *Kokila*, *Kurarī*, *Mayūra*, *Sārasa*, *Śuka*; creeping animals such as snakes; and aquatic animals like *Mīna*, *Makara*, *Pāṭihīna* and water-snakes.

—K.K.M.

405. Tripathi, Radhavallabha :—*Kālidāsasya vīrarasānuśīlanam.* (*A Study of Vīrarasa in Kālidāsa*). (*In Sanskrit*).

Sāg., VIII, No. 3, 1968, pp. 61-68.

Although *Śṛṅgāra-rasa*, the sentiment of love, has been the main theme of Kālidāsa's works, yet unlike Amaruka and others, he has not neglected other sentiments. The sentiment of heroism (*Vīrarasa*) depicted by Kālidāsa has been considered under four heads : *Dānavīra*, *Dharma-vīra*, *Yuddha-vīra* and *Dayā-vīra*. Very often the heroes

of Kālidāsa are *Dāna-vīras*. Dilīpa, Raghu and Megha are examples. Śaṅkara and Rāma are *Dharma-vīras*. Purūravas, Duṣyanta and Raghu are examples of *Yuddha-vīras*. Dilīpa, Daśaratha, and Megha again may be described as fine examples of *Dayā-vīra*. The *vīra-rasa* of Kālidāsa is not very vigorous. It contains tenderness and therefore is criticized by some critics. Idealism and discipline dominate the *Vīra-rasa* of Kālidāsa. A sense of self-control pervades throughout these characters. Critics of Kālidāsa are refuted.—R.M.P.

406. Tripathi, Radhavallabha :—*Ūṇaviṁśaśatake Gītikāvyasya Vikāsaḥ*. (*Development of Lyric poetry in Nineteenth century*). (*In Sanskrit*).

Sāg., VIII, No. 4, 1970, pp. 193-224.

Sanskrit lyric poetry in the nineteenth century is very rich. A variety of trend is found in this branch of literature. Elegies as well as poems expressing nationalism are the most to be found. These lyrics have been classified under seven heads, depending on the various sentiments expressed by them. Their language is neither very simple nor very difficult. On the one hand, the poets describe the past glory of India and on the other, present a bright future of India for national building. Short sketches of poets' lives and a brief introduction to their poems are given. Forty six poets are dealt with. Casual quotations are also given.—R.M.P.

407. Tripathi Radhavallabha :—*Kālidāsīya-Kāvya-Jagat*. (*The Poetic World of Kālidāsa*. (*In Sanskrit*).

Sāg., IX, No. 2, 1970, pp.143-52,

The author gives a brief but comprehensive appreciation of Kālidāsa's poetry and examines critically the views of different writers with regard to it.—S.N.S.

408 Tripathi, Ramashankar :—*Mṛcchakaṭika kā Kartā Śūdraka*. (*Śūdraka, the Author of the Mṛcchakaṭika*). (*In Hindi*).

Pra., XVI, No. 1, 1970, pp. 31-39.

The author assumes that the details given in the introduction of the *Mṛcchakaṭika* can be attributed to the historical sage-king Śūdraka, the ruler of Ujjayinī, as is clear on the basis of certain literary evidences.—P.G.

409. Upadhye, A.N. :—*The Vilāsavaī of Sādhāraṇa.*

JSU, II & III, Nos. 3,4,5, & 6, 1969-70,pp. 1-30.

The author on the basis of MSS. material, presents a brief study of the *Vilāsavaī*, a narrative poem in Apabhraṁśa, composed by Sādhāraṇa, also called Siddhasena Sūri. He gives some biographical details about the poet and discusses his date.

The *Vilāsavaī* is divided into eleven *Saṁdhis*. The author attempts to analyse the contents of them one by one. He also discusses the source, theme and poetic genius of the poet as well as the matter and style, etc., of the composition. He concludes : "A critical edition of *V.* is an urgent necessity, and its grammatical detail will have to be studied in comparison with the rules of Hemacandra". The text of the *Saṁdhis I* is published at the end.—S.N.S.

410. Upadhye, P. M. :—*Kuvalayamālā : A Cultural Study.*

JOIB, XX, No. 2, 1970, pp. 148-54.

The *Kuvalayamālā* of Uddyotanasūri is a unique form of literature in Prakrit ; a *Campū* and a *Saṅkīrṇakathā*. It is in Mahārāṣṭrī Prakrit-prose and poetry together with Sanskrit, Apabhraṁśa and Piśācī usages. *Saṁkīrṇa-kathā* is threefold—*Dharma*, *Artha* and *Kāma Kathā*. The *Kuvalayamālā* is a *Dharma-kathā*. The auhor refers to several writers of Sanskrit and Prakrit, e.g., Pādaliptā, Hāla. Guṇāḍhya, Vālmīki, Vyāsa, Bāṇa, etc. There are many *deśya* words in the work such as *laḍaha*, *maḍapphara*, etc. The country was referred to as Bhārata with *grāma*, *nagara kheta*, *kabaḍḍa* and *pattana*. *Dīnāra and rūpaka* were the currency. Hindu gods are mentioned but Jainism shines brilliantly. Oblations were offered to the *yakṣas*, *bhūtas*, *piśācas*, etc. Grammar and the six systems of philosophy were known. Tantric cult seemed to have exercised its influence. The marriage ceremony is described, etc. *Svayaṁvara* was in vogue, but a woman was not allowed much freedom after marriage. *Satī* was prevalent. Geographical information is provided by the mention of rivers like the Gaṅgā, Sindhu, Narmadā, Godāvarī; mountains like the Vindhya, Malaya; cities like Vanitā, Kośāmbī, Kāñcī, Ujjayinī, Takṣaśilā, Dvārakā, Campā, Ayodhyā, etc. This would suggest Uddyotana Sūri's profound knowledge of languages, people, their customs and manners and the geography of the country; and he seems to have travelled widely.—S.R.

411. Upadhyaya, Ramji :—*Meghdūtānuśīlanaṁ*. (*A Study of the Meghdūta*). (*In Sanskrit*).

Sāg., VIII, No. 3, 1968, pp. 22-40.

The article begins with a brief history of lyric poetry. The place of the *Meghadūta* in Sanskrit lyric poetry is rightly described as the first and the best. The story of this work is briefly presented. Yakṣa is the hero and Yakṣiṇī, the heroine. Their character is elaborately described. Megha is *Udātta Nāgaraka*. His character as a messenger is explained. The beauty of nature as depicted in the poetry is presented with a deep sense of literary taste. Heavenly and earthly greatness is beautifully presented in the *Maghadūta*. *Vyañjanā* is the secret of Kālidāsa's style. His genius has appeared in so many ways. The fitness of the *Mandākrāntā* as the suitable metre for this work is elaborately described. Urban culture is the main theme of the work. The wide popularity of the work is described in the end. Many authors are quoted.—R.M.P.

412. Yasin, Madhvi :—*Kalhaṇa and his Rājataraṅgiṇī*.

CF, XII, Nos. 3-4, 1970,pp. 47-51.

Kalhaṇa like most of the ancient Indian authors of note shares self-abnegation. He was son of Capanaka, a Brahmin by caste. *Kalhaṇa* is the Prakrit from of the Sanskrit word *Kalyāṇa*. His work *Rājataraṅgiṇī* must be a work of mature age. His literary training is strictly traditional. The *Rājataraṅgiṇī* is a class by itself. It is divided in eight books and contains about 8000 verses. Its language is flowery and is donned in fanciful imagery. His work set a tradition for historical writing. He advocates historical impartiality. *Śānta rasa* or the sentiment of resignation pervades his work. The earlier part of the *Rājataraṅgiṇī* is more of a fiction; the latter part is real history.—R.M.P.

XI–MISCELLANEOUS

413. Bishop, Donald H. .—*F. Max Müller, 19 Century Universalist.* IAC, XVIII, No.2, 1969, 24-31.

As we look at the interaction of East and West in the nineteenth century, we see that there were at least three types of westerners who came to, or were interested in, the Orient in that period. They are the exploiter, the converter and the universalist. Max Müller is one of the best examples of the last type. His mind was given to truth and reconciliation and his works are characterized by tolerance, open-mindedness, acceptance, unselfishness, and magnanimity of mind and spirit. One of his objectives was to bring about a pluralistic world, and pluralism is a corollary of true religion also. Max Müller, undoubtedly, was a genuine universalist, having his faith in the world unity of all religions.—M.C.

414. Cammann, Schuyler :—*Islamic and Indian Magic Squares Pt. II.*

HR, VIII, No. 4, 1969, pp. 271-99.

In Islamic and Hindu cultures many people put on rings or amulets figured with magic diagrams composed of letters. In both these cultures, they also put on rectangular patterns of numbers which are considered to be effective as protective charms. Modern Western scholars, however, do not consider these rectangular patterns to be magical in their effect. Many modern Western mathematicians take such squares to be mathematical curiosities or amusing games. They relegate these rectangular patterns of numbers to the minor category of mathematical recreations. —A.K.S.

415. Datta, Kali Kumar :—*The Ritual of Manuscripts.*

OH, XIX, Pt. 1, 1971, pp. 1-29

In ancient India manuscripts were objects of reverence and worship, and just like the foundation of temples and installation of icons, production of manuscripts and their free distribution also were looked upon as works of piety deserving high religious merits.

A priest's manual belonging to *c.* 8th century A.D., the earliest available manuscript of which is dated 1531 A.D., gives us a very interesting account of a ritual in which manuscripts were worshipped

with devotion and respect just like a deity. Wealthy people were induced to get the manuscripts on various subjects copied by properly qualified scribes and to distribute them to scholars with a view to earning religious merits. Manuscripts were ceremoniously written, compared, led through the streets in processions with fanfare and pageantry, and then recited before the public gatherings prior to their distribution to scholars or preservation in temples or private libraries. There were elaborate rules for materials to be used, modes of writing, comparing, recital and preservation.

This account throws a new light on the history of education and the growth of libraries prevalent in India in olden times.—Author.

416. Gayatonde, Shakuntala N. :—*Pragmatism in Ancient and Modern Education.*
AP, XL, No. 1, 1969,pp. 31-33.

The basic principles of pragmatism are found as much predominant in ancient education as in modern. The keynote of Pragmatism is that one should always do whatever would be useful and vital to life. The aim of education in ancient India was to prepare the student for any type of hardship he might have to face in life. Studenthood, an *āśrama*, was a period of religious and moral discipline like *Brahmacarya*, begging, etc. However, the pragmatsim in Indian education was the outcome of high idealism. Vocationl education and industrial training were also a part of Indian education. Therefore, if the pragmatic aspects of ancient and modern education are synchronized, education will contribute best to the development and progress of man and society.
—H.S.S.

417. Gupta, Asha :—*George Abraham Grierson : Vyaktitva.* (*George Abraham Grierson : His Personality and Works*). (*In Hindi*).
Hind, XXIX, No. 2-4, 1268, pp pp.46-59.

Gives a short life-sketch of Grierson and his monumental survey of various languages and dialects of diferent regions of India, e.g,, Kāshmīrī, Pañjābī, Bengali, Hindi (including Awadhī, Braja, etc.) and many others.—M.C.

418. Jha, Taja Shankar :—*Some Rare and Unpublished Documents in the Darbhanga Raj Archives on Linguistic Problems in Modern India.*

JHR, XI, No. 1. 1968,pp. 1-19.

It refers to five rare documents in Darbhanga Raj Archives. A pamphlet of 1823 dwells on the advantages of the study of Hindustani

language by the civil, military and medical officers of the East India Company and also by other Europeans working in British India. It also contains a list of elementary books on the subject. The second is the court proceeding in Sanskrit, which formed the language of important documents in the estate until the judicial administration also was taken over by the Company's government. The third is a minute of 1871 of the Lieutenant Governor of Bengal, Sir George Campbell, on the Hindi-Urdu controversy. The fourth is an order of Maharaja Lakshmishwar Singh of about this period for promoting the cause of Hindi. And the last is a correspondence on the state of Bengali language in the curriculum of Bihar Schools.—Author.

419. Majumdar, R.C. :—*Romesh Chander Dutt.*

JIH, XLVIII, Pt. 1, 1970, pp. 1-5.

Relates the life and works of R.C. Dutt of Bengal. Besides his works on the Peasantry and Literature of Bengal as well as on Economic histories of India under the Early British Rule and in the Victorian Age, his *magnum opus* is the Bengali translation of the *Ṛgveda*. Among other works are his English translations of the *Mahābhārata* and the *Rāmāyaṇa*, and nine volumes of *Hindu-Śāstra* with text and Bengali translations, besides some historical novels in Bengali.—S.R.

420. Nandi, S.K, :—*Aesthetic and Moral Values.*

BRMIC, XXI, No. 11-12. 1970, pp. 242-48.

The author examines Moore's thesis of the indefinability of the concept of *good*. He also shows that this indefinability can be found in many Indian philosophical systems. In the *Vedānta*, the concept of *good* is considered to be an ontological category. In the *Upaniṣads* and the *Bhagavad-Gītā*, the aesthetic value is considered to be essentially tied up with the concepts of truth and bliss. The influence of the Indian metaphysical concepts can be traced in the aesthetic theories of modern Indian literary artists, notably Tagore.—A.K.S.

421. Narayanan, S. :—*Śree Guruvayurappan.*
BJ, XVII, No: 10, 1970, pp, 58-63.

Traces the origin of the deity Śrī Guruvayurappan—the abode of Lord Krishna; the contributions of his devotees Melpathur Nārāyaṇa Bhattathiripad, the author of the *Nārāyaṇeeyam*, and of Poonthanam Namboodripad; the visit of Ādi Śaṅkara to this temple; the tradition of Guruvayur Ekādaśī and other festivals such as *Kṛishṇam Attam Mass Nārāyaṇa Japam*, etc.—P.G.

422. Paradkar, M.D. :—*Sūradāsa's Indebtedness to Sanskrit Literature.*

IA, V, No. 2, 1971,pp. 93-98.

Sūradāsa's indebtedness to the devotional Sanskrit literature like *stotras*, *Gīta Govinda* and *Bhāgavata Purāṇa* for various ideas, and how he expressed them through the media of his songs and couplets, are revealed in this paper by *ślokas* and *Vraja Bhāṣā* verses side by side. It is affirmed that Sūradāsa in his magnum opus '*Sūrasāgara*' has not literally rendered the Sanskrit couplets but he introduced the element of sweetness and delicacy when he transformed it in Vraja Bhāṣā. There is a stamp of individuality in each of his devotional songs (Bhajans)). – J.B.K.

423. Parpola, Asko :—*Indological Studies in Scandinavia.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 218-25.

The Scandinavian Institute of Asian Studies, founded in 1967, has many scholars working on different branches of Indology. To cite a few, Parpola *et al* are going to publish a critical edition and computer printed concordance of the available Harappan inscriptions; the Danish linguist, Rasmus Rask, is compiling a Pāli grammar; Buddhist *Pañcarakṣā* texts with their Tibetan and Mongolian translations have been edited by Simonsson; parts of the fragments of early Sanskrit and Chinese Buddhist texts recovered from Central Asia have been published by Reuter and Aalto; Skoeld has published studies on Indian grammarians and edited the difficult Pāli grammar of *Aggavaṁsa.—S.R.*

424. Perumal, V. :—*Ancient Tamil Society in Saṅgam Literature.*

QRHS, X, No. 3, 1970-71,pp. 165-70.

The Saṅgam Age (B.C. 500 to A.D. 200) is the Golden Age of the Tamils. *Tholkappiam* (Grammar), *Pathupattu* (Ten idylls), *Ettuthogai* (eight anthologies), *Thirukkural* (Ethics), *Silappathikaram* and *Manimekalai* (Twin Epics) form the Saṅgam literature. The educational concept of arts and sciences was clearly mentioned by Thiruvalluvar in his *Thirukkural*. 'Divide and consume' was the social ethics practised by the people of the Saṅgam Age. The ancient Tamil culture is a harmonious synthesis of materialism and spiritualism. Ancient Tamilnadu had a very prominent place in the world map of history, arts, culture, learning and civilization—Author.

425. Rao, P. Nagaraja :—*Mahatma Gandhi and Hinduism.*

AP, XL, No. 4, 1969, pp. 154-56.

Gandhian thought is inspired by Hindu traditions although it has assimilated many foreign influences. Gandhi presents a unified outlook on life and he lived through the moral values before accepting their truth. The main source fashioning his thought was the *Gītā*. However, Gandhian way of life affirms the central doctrines of the *Vedānta*. Accordingly, the unity of life, the fellowship of faiths and service to God through service to man, are the concepts of *Dharma* according to Gandhi—H.S.S.

426. Reddiar, N. Subbu:—*The Nālāyiram and the Tirumuṛais : A Bird's Eye comparative view.*

VUOJ, XIV, Pt. 2,1971, pp, 77-82.

The *Nālāyiram* and the *Tirumuṛais* bear many close resemblances as they are products of the *Bhakti* period. Even the legends regarding the canonical arrangement are similar. In the history of Śaivite hymnology, the idea of collecting all the hymns occurs to the Cola emperor whereas in the other, it occurs to a poor *brāhmin*. Purāṇic stories occurring in both are adapted to extol their God as the Supreme Being, sometimes stress being laid on the different aspects of the same episode. The norms followed in the arrangements of the hymns in both the canons are more or less similar.—Author.

427. Rocher, Rosane :—*The Beginning of Indological Studies.*

JAIH, III, Pts. 1-2, 1969-70, pp. 1-16.

Sir William Jones founded the Asiatic Society in Calcutta on the 15th January, 1784. But the birth date of Indology may go back to 1772 when Warren Hastings arrived in Calcutta. He was against imposing British laws on the Indians and therefore, had a vast treatise of Hindu Laws compiled by eleven Pandits. Its translation into English was entrusted to Nathaniel Brassey Halhead who knew Persian and worked with the help of an intermediary. It bore the title "A Code of Gentoo Laws, or Ordinations of the Pandits." Much more interesting than the translation is Halhead's own long Preface to it. He rejects the idea that India was ever influenced by Greece or Rome and rather supposed that the Greeks received a great part of their knowledge from Hindoostan.

In 1778, just before he sailed, he published in Hooghly the first *Grammar of the Bengali Language.* He took home a collection of Indian

manuscripts which mainly included grammars, *alaṅkāra* texts, the epics as well as translation of Sanskrit texts in Persian, Bengali and Hindi. In 1787, Halhead was working on the geographical aspect of the treatise in Persian on the cosmogony, geographical and astronomical systems and the mythology and historical legends of the Hindus compiled by Karpārām, a *Munshi* of the East India Company. Stress on Halhead's manuscripts is laid to show how important Persian sources have been in the early study of Hinduism.—S.R.

428. Sadhu. S.L. :—*Folklore Tales and Songs* (*of Kashmir*).

CF, XII, Nos. 3-4, 1970, pp. 36-46.

Folklore consists of folk songs, ballads, riddles, proverbs, legends, myths and folktales which embody superstitions, traditions, customs, feeling and aspirations of the common man. Kashmir has a very rich folklore. Myths woven around natural objects, dieties, man and women form the theme of this folklore. Places like Śeshanāga, Susramnag, Karkotnag, Anantnag, etc. prove the worship of serpents or Nāgas in the valley. Hindu, Muslim and local myths and legends abound. Riddles, proverbs, fables, tales and folksongs offer a very rich field of study for scholars.—R.M.P.

429. Sarkar, Himansu Bhusan:—*Non-Violent Non-cooperation in World History*: *A Brief Survey* (*up to 1900 A.D.*).

JIH, XLVIII, Pt. 1, 1970, pp. 63-72.

The earliest examples of individual *satyāgraha* are those of Socrates and Jesus who refused to compromise with what they considered to be wrong, and became martyrs. Another form of non-violent non-cooperation is *hijrat* or exodus of subject people or of racial or religious minorities. The Pilgrim Fathers left their homeland and settlements at Plymouth for religious persecution. The earliest example of *hijrat* is furnished by Josepelan which was enslaved by Pharaoh Ramesec II of Egypt (1292-1225 B.C.), and that of Moses who organised a non-violent revolt of the clan and led it to the oasis of Kadesh. In 933 B.C., the northern tribe of Palestine refused to pay taxes to Rahobam, son of Soloman. In 494 B.C., the exploited Plebeians, oppressed by debt, seceded *en masse* to the Sacred Mount. The persecution of the Christians during the reign of Marcus Aurelius Antonius (161-180 A.D.) and Decius (249-51) caused their migration.

In India, the followers of Chaitanyadeva resorted to civil disobedience and defied the orders of a bigoted Muslim *Qazi* who assaulted religious parties performing *nāma-Saṁkīrtana*. *Hījrat* was provoked by the rapaciousness of English supervisors of the East India Company between 1765 and 1857. A non-violent no-tax campaign was launched

by the people of Benares, Bengal and Bihar against enforced houses-tax and Regulation XV, of 1810. Unable to bear the tyranny of Minh-Mang, emperor of Annam (1820-40), streams of Christians migrated on a large scale. In Bengal, non-violent non-cooperation was resorted to by peasants against the indigo-planters (1859-62).

Gandhiji's life is rich with examples of individual resistance to the unjust exercise of authority by Government.—S.R.

430. Shamsuddin :—*Status of Women in India.*

IAC, XVIII, No. 1, 1969, pp. 58-60.

Before the status of women came to be regarded inferior in India, which was probably in Manu's time, they enjoyed high social status and economic freedom. In ancient India (ref. *sūktas* and hymns of the *Ṛgveda*), women were treated as true, equal partners with men. Some have been cited as *Ṛṣikas* (comparable in wisdom to *Ṛshis*), *Brahmavādinīs* (who lived a life of strict discipline) and *Brahmachāriṇīs* (who were being educated prior to their *gṛhasthāśrama* as wives of equally intelligent husbands called *manīṣīs*). Upaniṣads speak of women-philosophers and thinkers, and debaters (for example, Gārgī); *Gṛhyasūtras*, of women being both learned and faithful (*paṇḍitā ca pativratā*); and Patañjali's *Mahābhāṣya*, of armed bodyguards in Chandragupta Maurya's court. Buddhism continued this tradition by holding women quite eligible to be *bhikṣuṇīs*.—S.N.

431. Sohoni, S.V. :—*Bāṇabhaṭṭa's Account of Pearls from Manaar Straits.*

JIH, XLVIII, Pt. 1, 1970, pp. 131-34.

Bāṇabhaṭṭa in his *Harṣa-Carita*, in the context of the history of a string of pearls obtained by Nāgārjuna from a king, gives the account of formation of pearls which is also stated by Elder Pliny. The seaboard, with which the pearl fishing of Ceylon is associated, is the famous Gulf or straits of Manaar, which adjoins Nāgādvīpa. Pliny has referred to the island of Taprobane as the most productive of pearls.

It would be apparent that both Pliny and Bāṇabhaṭṭa have referred to the pearls of the Gulf of Manaar.—S.R.

432. Vaish, Y.N. :—*T.S. Eliot and the East.*

MR, CXXIV-VI, No. 5, 1970, pp. 329-38.

Shows how T.S. Eliot was influenced by the fundamental concepts of Indian Philosophy, particularly that of self-realization as enunciated in the *Bhagavad Gītā*.—A.K.S.

XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

433. Abe, Masao :—*Zen and Western Thought*.

IPQ, X, No. 4, 1970, pp. 501-41.

The author discusses in detail both Zen (the eastern Buddhism) and Western thought. He says, the two differ greatly in their *concrete understanding* of what the ideal and universal are. "Being" and "Ought" were established as fundamental principles in an absolute sense by Aristotle and Kant respectively. However, "Nothingness" or "Non-being" has never come to be regarded as a basic principle of metaphysics in the West. It was Nāgārjuna who accomplished in an extremely radical form the grounding of "Non-being" as the fundamental principle of all things. Zen must be said to transcend any one of the three fundamental categories of 'Being', 'Ought' and 'Nothingness'. This means that Zen stands on the position of the thorough transcendence of Being and Non-being—S.N.S.

434. Bapat, P.V. :—*Kṛt in a Buddhist Sanskrit Vinaya Text.*

JDS, I, No. 1, 1971, pp. 58-62.

An unpublished *Vinaya-sūtra* of Guṇaprabhā has the following passage : "*Māsitīrthya*" *iti pravrajyārtham upa saṅkrāntaṁ pṛcched upasampādakāś ca. Na anārādhitacittam utsṛjya śākyam Āgneyañ ca jaṭilaṁ Tirthyaṁ pravrājayeyur upasampādayeyur vā. Kṛd etat Tīrthyānāradhitādi-Tīrthyānīa-Varjam.* This means that in the above passage all the words except those that are underlined are *Kṛt*. In a subsequent *sūtra* we have *Kṛt dāsaḥ*. As explained in a fragmentary commentary on the same by Guṇaprabha himself, it means : "*Mā'si dāsa*" *iti pravrajyārtham upa-saṅkrāntaṁ pṛcched upasampādakāś ca ; na dāsaṁ pravrājayeyur upasampādayeyur veti.* So it is obvious that the word *Kṛt* is a technical term used for words or expressions already previously used but subsequently omitted to avoid repetition, though they are *implied* in connection with the word to which it is prefixed. This apparently corresponds to *Pe* or *Payyālaṁ* in Pali which, however, signifies the omission of intermediate words, the first and the last in the omitted passage being expressly mentioned.—Author.

435. Barua, Sudhir :—*Restoration of Buddhist Monuments.*

WB, XVIII, No, 6, 1970, pp, 151-52.

Dr. D. Seckel has rightly observed that Ceylon's highest cultural

priorities should be more money for archaeological conservation and many more archaeologists. A survey of sites like Sigiriya, Anurādhāpura, Mihintale and Polonnaruwa clearly testifies to the magnificence of the historical ruins. Scholars are struck by the vast amount of rediscovery and conservation still to be done.—M.C.

436. Boeles, J. J. :—*The Buddhist Tutelary Couple Hārītī and Pāñcika, Protectors of Children, from a Relief at the Khmer Sanctuary in Pimai.*

JSS, LVI, Pt, 2, 1968, pp. 187-206,

The lintel above the northern inner door of the main *prāsāda* of the recently restored Khmer sanctuary at Pimai, seems to show a representation of the Buddhist tutelary couple Hārītī and her husband Pāñcika, well known in the iconography of *Mahāyāna* and *Vajravāna* in India. The author gives a description of the figures as seen on the lintel. He describes the legend of the Yakṣī Hārītī and the Yakṣa Pāñcika, recorded in the Buddhist text. Discussing the matter critically and comparatively, he concludes that these figures represent Hārītī and her husband Pāñcika as a tutelary couple and protectors of small children.—S.N.S.

437. Bongard—Levin, G.N. :—*On Buddhist Studies in the USSR.*

JASC, No. XI, 1969, pp. 6-11.

The Soviet scholars pay great attention to Buddhist studies for the following reasons, viz., (1) their country has a Buddhist population, (2) it has also a large collection of Buddhist MSS., and (3) all Soviet orientalists realize the role of Buddhism in the historical and cultural development of the Eastern countries in the past and present times. The first references to the Buddha and his followeres are found in the ancient chronicles of old Russia. Alfanacy Nikitin, the first Russian merchant to visit India in the 15th century, writes about the Buddha's religion in his diaries. The interest in Buddhism increases at the end of the 17th century, when Buddhist Lamaism penetrates into a region of the Russian state. Buddhists are mentioned in the Russian documents of the 18th century. But it was only in the 19th century that the genuine study of Buddhism began in Russia. The founder of the school of Buddhism here being Minayeff (1840-1890). Besides being the author of several works on Buddhism, he published important Pali and Sanskrit Buddhist texts. The investigations of Minayeff were carried on by his numereous disciples, the most important of whom were Oldenburg and Stcherbatsky, who were the founders of the world-famous series *Bibliotheca Buddhica*. A talented pupil of Stcherbatsky, Obermiller took up the study of such Sanskrit and Tibetan Buddhist works as the *Prajñāpāramitā*. Those

Russian scholars, whose field of investigation is Ceylon, are working on a translation of the ancient chronicle of Ceylon, *the Mahāvaṁsa.* The new archaeological findings of Buddhist culture in Soviet Central Asia deserve a special mention. The archaeological investigations were carried out under the guidance of Stavisky and Litvinsky in two separate areas respectively. Central Asia played an important role in the dissemination of Buddhism in the Far East. Arriving from India to Central Asia, many elements of Buddhist culture were considerably modified through the impact of local traditions.—B.B.

438. Chattopadhayaya, Herambanath :–*Bauddhapratyakṣavimarśaḥ.* (*An Examination of Perception in Buddhism*). (*in Skt.*).

SSPC, LIII, Nos. 1-6, 1970, pp. 67-79.

The author begins with the discussion of two *prameyas*, i.e. *svalakṣaṇa* and *sāmānya-lakṣaṇa* held in the Buddhist logic. He explains the etymological meaning of the term *pratyakṣa* and examines critically the definition of *pratyakṣa* given by Vasubandhu, Diṅnāga as well as Dharmakīrti—S.N.S.

439. Crawford, S. Cromwell :—*American Youth and the Buddha.*

WB, XVIII, No. 8, 1970, pp. 199-200.

The Buddha is undoubtedly a 'man for all seasons', and we do him injustice when we confine the Buddha to the Buddhists. In fact, atheists, agnostics, humanists, idealists and rationalists have also acknowledged him as the Enlightened One. The Buddha had a certain *style* with which he approached life's deepest problems. It is this style which appeals to men whose minds are otherwise as diverse as the four seasons of the year. That is why it has importance even in modern American life and society.—M.C.

440. Dhammasuddi, Chao Khun Sobhana :—*Heart of the Buddha's Teaching.*

WB, XVIII, No. 7, 1970, pp. 171-72.

Meditation is the very heart of the Buddha's teaching. The teaching of the Buddha contains the solution to all problems involving self-discipline and detachment from greed, hatred and self-delusion; but insight meditation has always been the only way to perceive both the problem and the solution for oneself.—S.N.S.

441. Dutt, S. :—*How India Dealt with Buddhism.*

IAC, XVIII, No. 1, 1969, pp. 4-9.

The author discusses the origin, development as well as decline of Buddhism, together with the anti-Buddhist movements in India. He shows the differences between Buddhism in its earlier and later states. He gives a review of the influence and interactions between Hinduism and Buddhism and says that in its *Tāntrika* stage, Buddhism was hardly the 'pure' Buddhism of its prime. He arrives at the conclusion "The disappearance of Buddhism from India means its disappearance from a functional role of society. But it is well known how its operation still continues". Thus, a Crypto-Buddhism (Buddhism in its disguised form) is so deeply ingrained in the Hindu mind that it cannot be eliminated.—S.N.S.

442, Farkas, Mary :—*The Practice of the Theravāda.*
WB, XVIII, No. 7, 1970, pp. 177-79.

The author shows that the Four Noble Truths are the essence of Buddhism, their practice forms the very foundation of Buddhism, and if any one likes to try this practice, training is available in Burma. He discusses in detail the Four Noble Truths and the instructions for the training given in Burma.—S.N.S.

443. Haldar, Jnanranjan :—*Cosmogony in Pāli Literature.*
JAIH, III, Pts. 1-2, 1969-70, pp. 108-12.

Pāli Buddhist literature does not speak of Creator-God and has no creation theory. It mentions the never ending cycles of destruction and renovation of the Universe, which is considered to be pre-Buddhistic and evolved by the post-Vedic Aryan mind. *Digha* and *Majjhima Nikāyas* refute the Brahman as creator. Pali literature says that the regions from *Vehapphala* to *Arūpa-Brahmaloka* are indestructible. This suggests that there is no origin or end of the world.

However, the world system, long after its destruction by fire, begins to revolve with the power of the united merit of all orders of beings in existence. There occur great many mythical processes and the world is renovated after its destruction by fire, water and wind.—S.R.

444. Holman Tom :—*Theravāda and Psychology.*
WB, XIX, No. 1, 1970, pp. 3-4.

A careful analysis shows that what Buddhism seeks to transcend and what psychology seeks to explain are to a great extent the same

thing—man's relationship to his environment. The psychological research in the effects of isolation and sensory deprivation on perception and personality offers a valuable insight into the nature of Buddhist meditation. A large part of Buddhist doctrine is psychological in nature, which is based on a rigorous analysis of human experience from the phenomenological level. Experimental Psychology, after Watson, shows closeness to Buddhism on three points, which may be called the 'inside' and the 'outside' methods. Experimental Psychology conceives man's relationship to the environment as totally passive, but man's dependence on his environment is carried to its logical conclusion in the Buddhist doctrine of no-self or no-soul. In the field of Behaviour theraphy, the system of disciplined alertness as taught by Buddha, brings not only relaxation to the body but mental stability and calmness also. In order to transcend the enviromment, Buddhism teaches the solitude of dissolution.—H.S.S.

445. Holman Tom :—*Theravāda and Psychology I-II.*

WB, XIX, No. 2, 1970, pp. 36-38.

Experimental Psychology in West has not developed the soterilogical concerns of Buddhism, but the psychological investigations into isolation and sensory deprivation definitely offer insight into the question of whether or not one can transcend his dependence on the environment. Three kinds of isolation have been described in detail. Experiments on isolation have been performed by various western psychologists. Buddhist meditation has some similarty with the isolation and deprivation upto which the experimental psychology has reached. The various sensory deprivation experiments, performed by the experimental psychologists suggest that in a situation of extreme isolation, conditioned habits of perceiving and thinking tend to break down. This corroborates the experience of meditation. How one uses this breakdown depends on his preparation. Buddhism uses it for transcending those habits.—H.S.S.

446. Huyen-vi Thich :—*Right Way to Freedom from Bondage-III.*

WB, XIX, No. 1, 1970, pp. 6-8.

The third principle according to Buddhism is that every kind of action springs from some sources. These sources are known as *hetu* (roots). They are said to be six in number (i) *Lobha* (ii) *Doṣa* (iii) *Moha* (iv) *Alobha*, (v) *Adoṣa*, and (vi) *Amoha*. They have further sub-divisions leading upto 81 mundane thoughts and 40 supramundane thoughts. All immoral thoughts spring from the former three roots which make mind utterly blind. Just opposite to these three evil roots are three good roots which give rise to good thoughts.—H.S.S.

447. Huyen VI Thich :—*Right Way to Freedom from Bondage—IV.*

WB, XIX, No. 2, 1970, pp. 39-40.

An object is cognised fully after seventeenth *citta-Khanna.* Mind has two states, active and passive. The passive mind receives the reflection of object in perception. The vibrations created by this reflection make mind active. There are three states of active mind, viz., *atīta bhavaṅga, bhavaṅga calana* and *bhavaṅga paccheda.* Thereafter, the conscious action in cognitive process beings, followed by visual cognition and then by *sampaticchana citta.* After the conclusion of the action of visual perception, consciousness returns to its original state, viz., *bhavaṅga* or the stream of being. It remains in this state as long at it is not interrupted again by any other stimulus.—H.S.S.

448. Huyen Vi, Thich :—*Right Way to Freedom from Bondage-V.*
WB, XIX, No. 3, 1970, pp. 66-67.

Describing the sensuous plane (*Kāmāyacara citta*), the author presents various etymological meanings of the terms *kusala* and *akusala.* He discusses the criterion which determines the morality or immorality of an action or thought. He concludes that there are twelve types of immoral thought rooted in attachment (*lobha*), ill-will (*doṣa*) and delusion (*moha*).—S.N.S.

449. Huyen-Vi, Thich :—*Right Way to Freedom from Bondage-VI.*
WB, XIX, No. 4, 1970, pp. 104-06.

The author begins with the discussion of eight moral thoughts (*Kāmāyacara Kusalacitta*). Then he describes other kinds of thought belonging to the world of desire and gives a brief summary of the 54 thoughts pertaining to the sense plane.—S.N.S.

450. Huyen-Vi, Thich :—*Right Way to Freedom From Bondage-VII.*
WB, XIX, No. 5. 1970, pp. 130-32.

Elaborates fifteen thoughts of the fine material plane (*Rūpāvacara citta*). Five of them are moral. Next five are their resultant thoughts, which can be experienced after death. The last five are called inoperative which can be experienced only by the *Buddhas* or *Arhats*—S.N.S.

451. Huyen-Vi, Thich :—*Right Way to Freedom from Bondage-I.*
WB, XVIII, No. 11, 1970, pp. 279-80.

There are four Abhidhammic reals, namely, thought (consciousness) mental factors, matter and *Nibbāṇa.* The author presents a detailed

treatment of thought in this paper. He gives the definition of thought according to the different sources. Explaining the nature of thought, he concludes "Unless the thought is restricted, it is very difficult to attain *Nibbāṇa.*"—S.N.S.

452. Huyen-Vi, Thich :—*Right Way to Freedom from Bondage-II.* WB, XVIII, No. 2 12, 1970, pp. 311-12.

Meditation is one of the important rungs of the ladder leading to *Nibbāṇa.* The *Bhagavad-Gītā* also emphasizes on controlling the mind, which can be done through practice of meditation. In the *Satīpatthan sutta,* Lord Buddha has set four practices of mindfulness. Everything of this universe is mind-born (*Manomaya*) and actions are the result of thought. Therefore, to control actions and speech one must have control over thought. The only cause of bondage or release is the mind of man. When the objects of pleasure attract it, it is bound; when it is not attracted by that, it is released. All actions have been classified into three by Buddhism : (i) *Kāyakamma,* (ii) *Vācīkamma* (iii) *Mano-kamma. Dvārakathā* of Atthasālini written by Aśvaghoṣa deals with these actions in great detail.—H.S.S.

453. Inada, Keneeth K. :—*Some Basic Misconceptions of Buddhism.* IPQ, IX, No. 1, 1969, pp. 101-19.

There are various misconceptions prevailing in the West about the fundamentals of Buddhism. The factors responsible for these misconceptions are ideological, historical, and linguistic. Pessimism is attributed to Buddhism because of the emphasis on two of the four noble Truths. The second misconception is about the supposition of the reality of heaven (*svarga*) and hell (*naraka*). But in Buddhism, there is no bifurcation of reality into good and evil as done by Persian Mazdāism. The third misconception is that Buddhism teaches the illusory nature of life. But it is an initial step generating its own corrective and leading towards the enlightening process. The fourth is the charge of 'Nihilism', which is based on a wrong linguistic analysis of *Śūnya.* In traditional metaphysical terms, Buddhism cannot be interpreted as rigid monism, or dualism or pluralism. In its religious interpretation, it is a misconception to analyse it into monotheism, polytheism or pantheism. To interpret *pratītyasamutpāda* as 'relativism' also leads to an erroneous view of Buddhism. Similarly, the charge of asceticism is also untenable.—H.S.S.

454. Jain, Kamal Chander :—*Bauddhadarśanasammata Antarābhava.* (*Antarābhava according to Buddhist Philosophy*). (*in Hindi*). Pra., XV, 1, 1969, pp. 121-23.

The author discusses the nature of *Antarābhava,* a condition or a stream of the *Pañca-skandha* or a kind of body which exists between

death and rebirth. He describes various views about the existence, duration, form, migration and food of *Antarābhava*—S.N.S.

455. Jayatilleke, K.N. :—*The Case for the Buddhist Theory of Survival and Kamma V.*

MBo, LXXVIII, No. 12, 1970, pp. 350-55.

The author mentions some of the typical samples of the authentic evidence available for rebirth. He divides them into three categories : (1) the experimental evidence (2) the spontaneous evidence and (3) the other evidence. He explains them and draws certain conclusions from them.—S.N.S

456. Jayatilleke, K N. :—*Nirvāṇa, the Ultimate Reality.*
WB, XVIII, No. 8, 1970, pp. 197-98.

Nibbāṇa, the Ultimate Reality (*paramasacca*) is a state of perfection (*parisuddhi*) which is attainable. It is the *summum bonum* which not only all human beings but also all other beings in the universe should seek to attain. The correct interpretation of the term *Nibbāṇa* is, however, difficult. It does not merely mean annihilation, but implies both 'extinction' as well as "the highest positive experience of happiness". Both these connotations are important for understanding the significance of the term as it is employed in the Buddhist texts.—M.C.

457. Jayatilleke, K.N. :—*Nirvāṇa, the Ultimate Reality II.*
WB, XVIII, No. 9, 1970, pp. 230-31.

The question as to whether the liberated person continues to exist for ever in time as a distinct individual or is annihilated at death, is clearly posed in the *Suttanipāta*. It expressly denies 'annihilation'. The *Brahmajāla Sutta* says that after the death of such a Transcendent One, gods and men would not see him, but he does not vanish into nothingness.

There is no doubt that *Nirvāṇa* is a Transcendent Reality beyond space, time and causation, the real nature of which we cannot grasp with our normal minds because of our self-imposed limitations.—M.C.

458. Jayawickrama, N.A. :—*The Historical Background and Cultural Significance of Buddhism.*
MBo. LXXVIII, No. 12, 1970, pp. 356-60.

Deals with the conditions that occasioned the rise of Buddhism, and its religious, cultural and moral influence in India and abroad.

The great monuments of Buddhist India, the gigantic *stūpas* erected by Sinhalese kings, the Burmese pagodas and monasteries of Pagan, Pegu and Prome, the cities built by mediaeval Thais and Cambodians, the monumental sculptures of Borobudur in Central Java, the colossal Buddha Statue of Bamian and Afghanistan, the intricate monastic edifices and other religious buildings of the far East, and great educational centres like Nālandā, Vikramaśilā, Anurādhapura Mahāvihāra, etc., are glorious examples of its sphere of influence.—M.C.

459. Johnson, Colin :—*Buddhism and the Bhagavadgītā.*

WB, XIX, No. 5, 1970, pp. 127-29.

Compares the teachings of Buddhism with that of the *Bhagavadgītā* and concludes : "Buddhism teaches the right of free thinking and the freedom of man, the *Gītā* teaches submission to God and to the social system" ; and "of the *Gītā* teachings very few are of use to the Buddhist".—S.N.S.

460. Kak, R.N. :—*Emptiness and the Other Doors to Deliverance.*

AP, XL, No. 3, 1969, pp. 112-17.

Sūtras teach that there are three doors to deliverance : (i) *Śūnyatā* (Emptiness), (ii) *Ānimitta* (Signless), and (iii) *Apraṇihita* (wishless). Out of these, emptiness has been given much significance. This shows the influence of Mahāyāna. Emptiness has not been equated to not-self. At many places it means 'absent from', 'nullified', and at other places it means 'Path' and '*Nirvāṇa*.' In context of wordly objects, *śūnya*, means 'unsubstantial', 'found wanting.' *Śūnyatā* lays stress on the negation of this world and means 'inward' freedom. In this sense, it becomes one of the doors to deliverance. *Śūnyatā* is not an intellectual concept, nor does it mean the non-existence of everything. But the purpose of 'emptiness' is to remove the ignorance, which binds us to this world. By 'signless,' the Buddhists assert that all perceptions as such should be given up as misleading. The restraint of the senses ultimately prevents emotional or volitional re-actions. 'Wishless' has been given less importance. *Viśuddhimagga* mentions all these three doors with their relative significance.—H.S.S.

461. Kashyap, Bhikshu J. :—*Expansion of Buddhism in India and Abroad.*

BRMIC, Vol. XX, 1969, pp. 193-99.

The spread of Buddhism was always marked by a spirit of expansion. *India* : The Buddha converted Bimbisāra, the Vajjis and Udayana.

Aśoka (3rd c. B.C.) got prepared the authentic Pāli *Tripitaka* and sent out missions. *Ceylon* : Prince Mahendra and Bhikṣuṇī Saṅghamitrā established Buddhism. The Pāli *Tripiṭaka* was written on palm leaves in the 1st c. A.D. *Burma* : Buddhism was introduced by Soṇa and Uttara. King Mendu put revised *Tripiṭaka* on marble slabs. *Thailand Cambodia, Laos and Vietnam* : In Thailand, Buddhism was imported by Soṇa and Uttara. Pāli Tripiṭaka is still the common scripture. In Cambodia king Jayavarman (between 7th and 12th c. A.D.) has left Buddhist Sanskrit devotional inscriptions. Buddhism came to Vietnam (Campā) before the 3rd c. A.D. *China* : The Han Emperor Ming-te (1st c. A.D.) got Buddhist texts translated. Fa-Hien and Hiuen Tsang missions came to India. *Korea and Japan* : Buddhism came to Korea via China. Some Koreans studied at Nālandā, Japan is the most active and alive Buddhist country. *Tibet* : Tibet received Buddhism as late as the 7th c. A.D. Buddhist texts were translated during king Sroṅ-btsaṅ-sgaṁ-po's reign. *Nepal* : Aśoka married his daughter, Cārumitrā, to a Nepalese chief. The golden period of Buddhism was from the 3rd to the 11th c. A.D.—S.N.

462. King, Winston L. :—*A Comparison of Theravāda and Zen Buddhist Meditational Methods and Goals.*

HR, IX, No. 4, May, 1970, pp. 304-15.

Examines some salient features of the contrasts and likenesses present in Theravāda and Zen Buddhist meditation. A proper evaluation shows that the two types of meditation are fundamentally similar in function and experience although certain features of technique, mode of expression, and emotional flavour vary with their respective cultural contests —S.N.S.

463. Kirthisinghe, Buddhadasa P. :—*The Buddha and Basic Human Rights.*

AP, XL, No. 1, 1969, pp. 16-20.

Notable contributions to the principles of basic human rights are found in the sixth century B.C. Buddhist thought and teachings. In Buddha's time, woman in Indian society did not receive much recognition. He raised their status and with certain reservations, allowed them to join the *Sangha*. Buddha also broke the barriers of casteism and thereby removed the distinction between man and man. Buddha condemned slavery in every shape and form. Universities for spreading knowledge and hospitals for man and beast, were established for the welfare of humanity. Hospitals were set up in China also by the Buddhist monks, as Chinese history reveals. Religious freedom and

dignity of man are the great virtues stressed by Buddha. The right to work is also embodied in Buddha's eight-fold path. They preferred the representative Government to autocratic rule.—H.S.S.

464. Kiyota, Minoru :—*Shingon Mikkyō Maṇḍala.*
HR, VIII, No. 1, 1968, pp. 31-59.

Shingon Mikkyō is the Japanese version of the 'Secret Doctrine of the Mantra School' which was systematized by Ku Kai (774-835) posthumously known as Kōbō Daishi. The Secret doctrine was represented by *Maṇḍala* which is nothing but pictorial representation of the body of 'secret teaching' of this school of Tāntric Buddhism. This article discusses the significance of some of the *Maṇḍalas, Vajradhātu* and *Garbhakośadhātu* which are represented iconographically in the Mt. Koya and Mt. Hiei, the headquarters of Shingon Mikkyō Monastry. Ku Kai introduced the tradition of 'revealed picture' *maṇḍala* to Japan which attempted to show with the help of pictures the way to man's union with Mahâvairocana, the personification of Dharma. The philosophical significance of the symbols used in *maṇḍala* has been explained at length, with suitable diagrams and plates.—D.B.S.

465. Link, Arthur E. :—*The Taoist Antecedents of Tao-An's Prajñā Ontology.*
HR, IX, Nos. 2-3, 1969-70, pp. 181-215.

During the period of Chin dynasty, a large number of schools or sects arose out of the interpretation of the *Prajñāpāramitā* literature. Without being able to comprehend the significance of the theory of 'emptiness of own existence' (*Svabhāva-Śūnyatā*), the Chinese Buddhist scholars who were contemporary of Tao-an (A.D. 312-85), postulated divergent theories which enriched the philosophical thinking of that period. This paper summarises the information that has survived about these divergent schools, with a view to giving some idea of the kind of problems that engaged the attention of intellectual elite of that period and the varying answers and interpretations of the problems discussed. Incidentally, these summaries throw light on the intellectual domain surrounding the great Buddhist thinker Tao-an about whom information is very limited. It also presents Tao-an's own view with the help of quotations that are available now in literature. It also attempts to trace out and distinguish as far as possible Taoist influence on Tao-an's thought.—D.B.S.

466. Lok To; Fashih :—*All Beings are Produced by Causal Conditions.*
WB, XVIII, No. 6, pp. 143-44.

The author examines critically the Buddha's thoughts about the origin of the universe and the creation of all beings. He arrives at the

conclusion, "Therefore in the infinite universe...there is not a single thing which is not produced by the causal conditions and there is nothing which has a permanent self-nature."—S.N.S.

467. Ludwik Sternbach :—*Les Aphorismes dits de Cāṇakya dans les textes Bouddhiques du Tibet et du Turkestan oriental.* (*The Aphorisms attributed to Cāṇakya in the Buddhist Texts of Tibet and East Turkestan*). (*In French*).

JA, CCLIX, Pts. 1-2, 1971, 71-82.

Tibetan monks, though they were Buddhists, did not have narrow outlook. They admired the true value of innumerable moral precepts of the Brahmins, though they called them heretics.

The author has enumerated a good number of aphorisms attributed to Cāṇakya which are traced in the Buddhist Texts of Tibet and East Turkestan. The Tibetan text traced in Tanjur is a version of *Cāṇakya Rājanīti-Śāstra* (Tsa-na-kaḥrgyal-poḥi lugs-ki bstan-locos).

The aphorisms found in East Turkestan form a very short text *Laghu-Cāṇakya*, although their importance is not insignificant.—N.D.G.

468. Mahathera, H. Saddharissa :—*Reciprocal Duties of Parents and Children.*

WB, XIX, No. 3, 1970, pp. 65.

Discusses in brief that according to the *Sigalovada Sutta* (*Diggha Nikāya*), there are five reciprocal duties of parents :—(i) to restrain their children from evil, (ii) to encourage them to do good, (iii) to train them for a profession, (iv) to arrange a suitable marriage, and (v) to hand over their inheritance to them. There are also five duties of the children :—(i) to support their parents, (ii) to perform their duties, (iii) to keep the family tradition, (iv) to make themselves worthy of inheritance, and (v) to offer alms in their memory.—S.N.S.

469. Mahathera, Narada :—*Buddhism : The Golden Mean.*

WB, XVIII, No. 10, 1970, pp. 251-53.

Buddhism is a non-aggressive, tolerant, rational, ethical and philosophical system which expounds no illogical dogmatic creeds, encourages no meaningless sacrifices and penances, and denounces superstitious rites and ceremonies. It advocates a Golden Mean that guides a disciple through pure living and pure thinking to the attainment of perfection,

supreme wisdom and absolute deliverance from the ills of life. Instead of trying to rationalise suffering, the Buddha takes for granted the existence of suffering and seeks its cause to remove it. As such, Buddhism is neither pessimism nor optimism, but realism.—M.C.

470. Mitchell, Donald W. :—*The No-Self Doctrine in Theravāda Buddhism.*
IPQ, IX, No. 2, 1969, pp. 248-60.

Anāttā (no-self) theory forms the central doctrine of Buddhist philosophy. Buddhism asserts that there is no actor apart from action and there is no conscious subject behind consciousness. In analysing the egoless consciousness, Buddhism holds that each seemingly simple state of consciousness is really a highly complex compound, constantly changing and giving rise to new combinations. When compact is resolved into elements (*Dhamma*), one can see that there is no self (*anāttā*). Belief in the existence of a permanent soul is due to the misapprehension of five *Khandhas* as soul. All *Dhammas*, into which any permanent substance is analysed are void of self, may it be in the sphere of *Akuśala viññāna*, or of *Kuśalaviññāna*, or *Vipāka*, or of *Kiriyā*. *Abhidhammāttasaṅgaha* gives slightly modified analysis of the derivation of *Dhamma* from five aggregates. This detailed analysis shows that reaching the transcendental realm does not mean the negation of other realms. They are metaphysically the same but epistemically different. Thus, the position of Thervāda is not far removed from the later Mahāyāna Buddhism.—H.S.S.

471. Mittal, Kewal Krishan :—*Being and Suffering : Understanding the Noble Truths of the Buddha.*
AP, XL, No. 12, 1969, pp. 551-53.

An impression is gathered from the first Noble Truth of Buddha that according to him 'to be is to suffer'. In Buddhist literature, the *Milindapañha* and the *Dhammapada* substantiate this. The modern thinkers, on logical considerations, may doubt a relation between man and mortality or Being and suffering. But on the grounds of existential necessity, the truth of Buddha's first noble Truth remains undoubted. —H.S.S.

472. Nagraja :—*Āgama aur Tripiṭakoṅ ke Saṁdarabha meṅ Ajātaśatru Kuṇika.* (*Ājātaśatru Kuṇika as Depicted in the Passages of the Āgamas and the Tripiṭakas*). (*In Hindi*).
Ane., XXI, No. 1, 1968, pp. 25-32.

The author describes the main events of Ajātaśatru Kuṇika's life on the basis of Jaina *Āgamas* and Buddhist *Tripiṭaka.* He mentions how

Mahāvīra Svāmī came to him and gave his instructions. He critically examines whether Ajātaśatru was a Buddha or Jaina. The paper continues in the next issue of the journal.—S.N.S.

473. Nagaraja :—*Āgama aur Tripiṭakon ke Saṅdarabha meṅ Ajātaśatru Kuṇika.* (*Ājātaśatru Kuṇrka as Depicted in the Passages of the Āgamas and the Tripitakas*). (*in Hindi*).

Ane., XXI, No. 2, 1968, pp. 19-64.

The author describes in detail that the same person was called Ajātaśatru in Buddhist tradition and Kuṇika in Jaina tradition, a certain event of his life is mentioned as *mahāsilā-Kantakā-yuddha* in Jaina terminology and *vajjī-vijaya* in Buddhist denomination which was, in fact, a victory of Magadha over the republic of of Vaiśālī and is described fully in both traditions in different ways. He also informs us that both the traditions mention the story of his previous birth which seems different but is indeed the same.—S.N.S.

474. Politella, Joseph :—*Three Transfigurations* : *Brahmanical, Buddhist and Christian.*

JRS, III, No. 2, 1971, pp. 89-102.

There are three major religions of the world which believe in the transfiguration or incarnation of the Divine Reality. These religions are Brahmanical, Buddhist and Christian religions, holding, Śrī Kṛṣṇa, Buddha and Christ as Divine incarnations, respectively.

Śrī Kṛṣṇa declared to Arjuna that he could manifest himself in endless forms. Buddha also said that the material body could be changed at will. Buddha takes many forms and manifests himself before human beings for showing them the path to liberation. This is called *Nirmāṇakāya* or transformation-body. Besides this, Triune Buddha has *Sambhogakāya* or subtle body. This body is radiant and transcendental. It has influence over 10,000,000 worlds. Over and above this, Buddha has *dharmakāya* or the unmanifested body or the body of divine law.

The concept of 'transfiguration' according to Christianity is limited. According to Christianity, *Logos* became flesh and dwelt amongst human beings full of grace and truth. In *Luke* there is the description of the countenance of Jesus as dazzling.

In sum, transfiguration has been recognized in major religions of the world as a mode of divine manifestation.—A.K.S.

475. Pratap Chandra :—*The Alleged Silence of the Buddha* : *I*

AP, XL, No. 9, 1969, pp, 375-78.

Buddha's silence has been interpreted in various ways by various writers. The 'unanswered' questions (*avyakatāni*) consist of three sets. The first set is cosmological, the second has bearing on morality, and the last is closely associated with *Nibbāna*. There are ten unanswered questions in these sets. They seem to be heretical views or *diṭṭhis*. View in Buddhism is something not amenable to direct perception. But it does not mean that when Buddha announced that he had no 'theories,' he implied that he was without any knowledge. The examples quoted in the *Tivijja sutta* of the *Dīgha-nikāya* prove only that he did not allow any one to discuss which that man has not experienced. The view that Buddha's silence was absolute and it expressed his apathy towards all metaphysical and cosmological issues is also untenable.—H.S.S.

476. Pratap Chandra :—*The Alleged Silence of the Buddha II.*

AP, XL, Nos. 10-11, 1969, pp. 444-47.

The *Pāyāsi-sutta* of the *Dīgha-Nikāya* shows that the talk of Buddha's disregard for metaphysics is absurd. The last four questions of the Silence passage concern a state which cannot be the subject of ordinary knowledge. *Nibbāna* is freedom from *paṭicca-samuppāda* but still a positive state. It is an 'inconceivable' state. The last four questions confuse the phenomenal with the noumenal terms and their answers create antinomies. That is why Buddha preferred to maintain silence when various questions were raised on such issues. The silence was the characteristic reply to outsiders who were not acquainted with Buddha's method of philosophising. Buddha also discouraged idle speculation as this comes in the way of progress.—H.S.S.

477. Rasulpuri, Ramrijhan :—*Tibbati Grantha-praśāla* : *Ek Anuśīlana.* (*The Tibetan Texts Section* : *A Study*). (*in Hindi*).

Hindustānī, XXX, No. 1-4, 1969, pp. 88-97.

Mahapandit Rahul Sankrityayan, who had been made a *Tripiṭakācārya* on his throwing light on unknown materials in Buddhist lore in Śrī Laṅkā in 1920's, in 1930, made an expedition to Tibet and brought to India mule-loads of rare books and photostats. Originally put in the custody of the Patna Museum, this collection was passed on in 1933 to the Bihar Research Society's "grantha-praśāla". It includes materials on (1) history, biography, memoirs (e.g., pre-Buddhistic accounts of the Śākya family; descriptions of the Magadha, Odantapurī,

and Vikramśilā universities of the 10th-12th c. A.D., biographies of some Buddhist Lamas and Indian scholars ; the autobiography of Ācārya Padamsambhava): (2) philosophy and *tantra-vidyā* (e.g., documents on the 7th c. mystic and yogic disciplines, and the 10th c. *tantra* and demonology) ; (3) religion and literature (e.g., manuscripts offering evidence that Buddhism came to Tibet in the 5th c., rather than the 7th c. A.D.) ; (4) art, science, astrology (e.g., treatises on various branches of art, particularly painting ; ancient Tibetan astrological calculations) ; and (5) Medicine and cures. This great treasure of ancient Tibetan Buddhist lore still awaits a systematic research—S.N.

478. Ratnayake, J.H. :—*Buddhism and Western Thought.*
WB, XIX, No.2,1970,pp.33-35.

W.T.Stace in his booklet *Buddhism and Western Thought—A Comparison,* has come to the conclusion that the Buddhist doctrine of *Anāttā* is compatible with David Hume's view about self. Hume was unaware of Buddha's teachings but his arguments for demolishing traditional soul theory have striking similarity to that of Buddhism. Stace has found out a similarity of ideas between the Western philosophy and Buddhism in respect of the evanescent nature of the consciousness propounded by Kant, the emphasis on the universality of suffering and pain by Spinoza the theory of flux by Nietzsche and so on. But he has erred in his finding of parallelism between two thoughts in respect of the Buddhist theory of *Karma* and rebirth, discussed at length in the light of 'no soul' theory. The theory of transference of *Karma-saṁskāra* has been examined in the light of biological laws of Mendelism propounded by modern scientists.—D.B.S.

479. Reynolds, Frank :—*Ritual and Social Hierarchy : An Aspect of Traditional Religion in Buddhist Laos.*
HR, IX, No. 1, 1969, pp. 78-89.

The author discusses the problem of social ideals in the context of the Theravāda Buddhist Kingdom in southeast Asia. He deals with the three festivals which dominate the religious calender and provide the major cultic contexts in which the social ideal is expressed. Describing the myth of two primal ancestors Pu No and Na No, the procession of boats which takes place following the ritual dance, and the ceremony which focusses around the Sridhammāsoka Stūpa, he explains the religio-social ideal which these festivities depict.—S.N.S.

480. Shendge, Malati J. :—*A Note on the Sociology of Buddhist Tāntrism.*
MI, IL, No. 1, 1969, pp. 24-29.

This is an experiment to solve problems faced by a Buddhologist by resorting to sociological analysis. The salient feature of Buddhist

Tāntrism seems to be the use of sense experience as a means towards the attainment of *Nirvāṇa*. This sense experience is sought through material fulfilment of different kinds, including the consumption of wine and meat and company of women. The followers of Tāntric modes broke away from all social hierarchy. The company of women seems to have been emphasized probably because women are considered to be the embodiment of *prajñāpāramitā*. Thus she becomes a non-social entity, used as an instrument. Sociologically, the Tantrics opposed the pattern of religious life and they freed themselves from all moral obligations by considering women as a non-social entity, although society expected the Siddhas to adhere to the social norms of behaviour. Historically, this seems to be due to the fact that Buddhism became a mass religion.—H.S.S.

481. Sinha, D.N. :—*Life and Messsage of the Buddha.*

BRMIC, XX, No. 7, 1969, pp. 181-92.

Gives a brief outline of the life and teachings of Buddha.—A.K.S.

482. Srinivasan, K. :—*Life and Teachings of Bhagawan Buddha.*

VK, LVII, No. 5, 1970, pp. 225-28.

The author describes in brief the birth, the childhood, the renunciation and the enlightenment of Bhagawan Buddha. He discusses the Four-fold truth, the Eight-fold path and the Non-soul theory. He examines the three controversial questions about which the Buddha is silent. He concludes that the Buddhist doctrine is severely ethical, practical and rational; the content of it is not so markedly different from that of Hinduism as often thought to be.—S.N.S.

483. Story, Francis :—*The Search for the Self is Vain.*

WB, XVIII, No. 9, 1970, pp. 223-25.

'Self' does not mean 'body,' 'sensations', 'perception' 'actions' or 'consciousness'. And outside these conditioned aggregates, there is nothing else to be found in phenomenal personality. Furthermore, since a permanent entity cannot be made up of impermanent individual components, the total of these aggregates—the phenomenal personality cannot constitute a 'self', if by that we mean something not liable to change or dissolution. Buddhism has irrefutably shown that there can be no overlasting and unchanging personal 'self'. The use of the word, in fact, is merely conventional. Whenever it is used in connection with

ideas beyond the confines of relative truth (*sammūtisacca*), it leads to paradox and, literally, self-contradiction.—M.C.

484. Tachnikawa, M. :—*A Sixth-Century Manual of Indian Logic.* (*A Translation of the Nyāyapraveśa*).

JIP, 1, No. 2, 1971, pp. 111-45.

It contains following sections : (i) The text of the *Nyāyapraveśa* (N.P.) of Dignāga, (ii) The contents of N.P., (iii) Translation with explanatory notes, and (iv) Sanskrit text. The author points out the difference between the Sanskrit text (as published by Dhruva in G.O.S. ed. No. 38) and Hsüan Tsang's Chinese translation.—G.B.

485. Thera Ananda Mangala :—*Religion and Modern Trends.*

WB, XVIII, No. 11, 1970, pp. 281-82.

Showing the modern trends regarding the theological, philosophical and religious interpretations, the author says that the teachings of the Buddha remain unshaken by the winds of change brought about by modern trends. He discusses in brief that Buddhism with its edifying influence shows the way in many spheres of life, e.g., the horizons of freedom, human-relations, faith and development of the inner personality, etc.—S.N.S.

486. Walpola Rahula :—*L'idéal du Bodhisattva dans le Theravāda et le Mahāyāna.* (*The Ideal of Bodhisattva in Theravāda and Mahāyāna*). (*in French*).

JA, CCLIX, Pt. 1-2, 1971, pp. 63-70.

There is a widespread belief that the ideal of Theravāda is to become an *Arhat* while that of Mahāyāna is to become a Bodhisattva and finally to attain the state of Buddha. The author categorically denies this belief to be correct.

He cites examples from the commentary on the Jātaka of the Mahāvihāra tradition of Anurādhāpura, an inscription by king Mahinda (956-972 A.D.) of Ceylon, and *Millindaṭīkā* (12th century A.D.) to show what a high place was given to Bodhisattva in Theravāda.

The author, however, admits certain differences in the ideal of Bodhisattva between Theravāda and Mahāyāna. Although Theravāda regards the ideal of Boddhisattva as the highest and the noblest, yet it does not possess any literature separately dedicated to this matter.

Teaching on this ideal is scattered in Pali literature. But Mahāyāna by definition is dedicated to the ideal of Bodhisattva and is very rich in Bodhisattva myths.—N.D G.

487. Weeraratne, Amarasiri :—*Nirvāṇa, Karma and Rebirth.*

WB, XIX, No. 4, 1970, pp. 97-98.

The author examines *Nirvāṇa*, *Karma*, and Rebirth—three basic teachings of Buddhism in the light of logic and reasoning. He concludes, "The Buddhist teachings come close to the truth as we can understand it in our present state of knowledge."—S.N.S.

488. Wijetunga, Rajah :—*Champion of Buddhist Rights.*

WB, XIX, No. 4, 1970, p. 99.

Mr. L.H. Mettananda, Principal of Anand College, Colombo, the leading Buddhist school in Ceylon, is described as the champion of Buddhist rights. He played a good role in recent political history of Ceylon, particularly in the Glorious Revolution of 1956.—S.N.S.

489. Yadave, B.S. :—*The Dialectic Existence and the Existential Freedom.*

DI, X, No. 2, 1970, pp. 51-57.

The author considers Buddhism to be a type of existentialism. He draws many similarities of ideals between Buddhism and the modern Existentialism. According to Buddhism as well as Existentialism, the individual aims at asserting his freedom on the face of frustrations in human existence.—A.K.S.

490. Yun, Hua, Jan :—*Nāgārjunakoṇḍa, Note on a New Reference from Chinese Source.*

JIH, XLVIII, Pt. 2, 1970, pp. 415-26.

The Korean monk Huī-Ch 'ao's in his description of South India states ; 'There is great monastery which lies amidst the mountains. It was constructed by Yakṣas under the direction from Bodhisattva Nāgārjuna, and was not built by human beings. This statement is quite important. The identification of Nāgārjuna's temple has been a controversial problem. The Archæological discovery of Nāgārjunakoṇḍa in 1926 has put the dispute at rest. It is a large rocky hill on the right bank of the Krishna river in Guntur. The next problem is the

historicity of Nāgārjuna. Some scholars regarded him a legendary personality. N. Dutt was convinced that they are two separate Buddhist masters bearing the same name; the earlier Mādhyamika philosopher lived in the early century of the Christian era, and the latter was born in South India, probably 400 or 500 years later. The latter was Tāntrika Nāgārjuna who was educated at Nālandā.

Another controversy is about the question as to who ruined the Buddhist establishment. Local tradition attributes it to the Hindu teacher Śaṅkarācārya who came with a host of followers to Nāgārjunakoṇḍa and destroyed the Buddhist monuments. Some historians disbelieve it and say that it was a war of pen and not of swords. In the *Śaṅkara-Vijayam* also we have some contemporary incidents.

It seems likely that, long before Śaṅkara, Nāgārjunakoṇḍa had been ruined as Buddhist centre, and another nearby centre, viz., Śrīśailam was probably still flourshing. It was this centre which Śaṅkara destroyed. This is confirmed by literary evidence as well as by archaeological report in which the name of Śrīśailam occurs.—S.R.

XII–B PHILOSOPHY AND RELIGION (NON–BUDDHIST)

491. Abhedanand :—*Attainment of Moksha.*

DI, VIII, No. 2, 1968, pp. 37-40.

Since *Jīva* has only reflected existence, the destruction of *buddhi*, the receptcle of *ātmic* reflection consequent on the practice of thoughtlessness and power of discrimination, leads one to the attainment of liberation. The role of *prārabdha karma* which plays crucial role for the existence of body even after self-realisation has been briefly referred to. The question whether *mokṣa* is a negative state of existence or not has been discussed. In this connection, Buddhist conception of *nirvāṇa* has been critically examined.—D.B.S.

492. Ayer, V.K.K. :—*Leelas of Lord Guruvayurappan.*

BJ, XVII, No. 1, 1970, pp. 64-68.

Contains some of the experiences of the worshippers of Lord Guruvayurappan. He appears before them in different forms and removes from time to time their difficulties by performing godly activities (i.e. *līlās*)—P.G.

493. Bagchi, Amalendu :—*Indian Definition of Mind.*

OH, XVII, Pt. 2, 1969, pp. 37-92.

The article, mainly based on the Sāṅkhya System of Philosophy, consists of 3 Chapters. In Chapter I *Puruṣa* or Subject is dealt with. Chapter II discusses *Ātman* or Self. Chapter III deals with *Buddhi* or Conscious Matter.

Cetanā, *Jñāna*, *Buddhi*, *Puruṣa*, mind and matter are discussed in Chapter I. In Chapter II mind as opposed to matter, the grosser-to subtler series of physical elements of nature (*mahābhūta* and *tanmātrā*) have been discussed to define mind as *Ātman* or Self. In Chapter III, *Buddhi* or conscious matter has been explained in detail by a diagram of the two category-chains of nature envisaged by the Sāṅkhyāites. —I.M.C.

494. Basu, Shobha Rani :—*The Concepts of Bondage and Liberation in Ancient Hindu Thought.*

DI, X, No. 1, 1970, pp. 59-66.

Discusses in detail the nature of human soul, its limitation in bondage and its liberation and consequent restoration to his real Nature from the points of view of the Nyāya-Vaiśeṣika, the Sāṁkhya-Yoga, Vedānta, Vaishṇava and the Śaiva-Śākta schools of Indian philosophy. —D.B.S.

495. Bazaz, Prem Nath ;—*The Story of the Trika Shāstra.*

CF, XII, Nos. 3-4, 1970, pp. 66-73.

Discusses the historical evolution of Trika Sāstra in Kashmir in some pre-christian era on the basis of evidence available in *Rājataraṅgiṇī* and *Śiva Dṛṣṭi* of Somānanda. Brief outline of the basic metaphysical principles of the Trika system has been given. The contribution of different *ācāryas* such as, Vasugupta, Somānanda, Utpala, Kṣemarāja and Abhinavagupta has also been briefly stated.—D.B.S.

496. Bhagat, V.S. :—*Dharma.*

DI, IX, No. 3, 1969, pp. 69-75.

Examines the various meanings of the technical term *Dharma* which have been used in different senses in different contexts. In the Vedic age *Dharma* signified a compendium of ritualistic activities and ethical duties and obligation. Jainas regarded it as the universal law of non-violence based on the principle of respect for life in all forms. the Buddhists took as norm for self-discipline founded on the "doctrine of Rightness". Against this background of the historical evolution of the concept of *Dharma*, Guru Nānak's views about *Dharma* have been examined. To Guru Nānak 'Dharma is Truth', 'the Will of God.' 'To know the true God truly is the veritable *Dharma*, the acme of perfection and the goal of life' declares Guru Nānak. —D.B.S.

497. Bhattacharya, N.N. :—*Brāhmaṇical, Buddhist and Jain Cosmography.*

JIH, XLVII, Pt. 1, 1969, pp. 43-64

The study of the Brāhmaṇical (both Vedic and Post-Vedic), Buddhist and Jain Cosmography reveals the lack of objectivity and inclination towards superficial imagination of ancient writers. The detailed

knowledge of the structure of the Universe was generally believed to have been reached by contemplation.—P.G.

498. Bhattacharya, P.N. :—*Universal Religion.*

BRMIC, XX, No. 11, 1969, pp. 307-18.

The author critically examines the various possible definitions of universal religion, and shows them to be inadequate from one point of view or the other. In his view, the logic of universal religion demands the inward movement of the soul toward itself to be alternated with the outward movement of the same towards the world. The Vedāntic absolutism satisfies this criterion of Universal religion. —A.K.S.

499. Chaturvedi, Girder Sharma :—*Jīva kī Avasthāeṅ-Dārśanika Dṛṣṭi.* (*Various Stages of Jīva-A Philosophical Approach*). (*In Hindi*).

Pra. XVI, No. 1, 1970, pp. 88-92.

Discusses the states in which *Jīva* is said to exist, according to the Vedānta School, waking, dream, dreamless and *turīya* states. The *Jīva* experiences gross objects in the waking state, subtle in the dream state, in the dreamless state, the sense-organs get dissolved in *manas* and *manas* in its turn in the self, hence objective experience is not possible in that state. It is a state of what has been technically called *prajñāna-ghana Avasthā*. The experience of Bliss in that state is one of quietude. *Citta* is different form *buddhi*, *ahaṁkāra* and *manas* which are in state of dissolution in *suṣupti* stage, but *citta* is not. *Citta* is the first evolute of *Caitanya* as has been held in the Āgamas. Hence *citta* remains in *suṣupti* stage and is the instrument of experience of Bliss. —D.B.S.

500. Chaudhuri, Haridas :—*Drug Mysticism and Yoga.*

DI, IX, No. 3, 1969, pp. 22-32.

Discusses drug-induced experiences in the light of authentic spiritual experiences of a Yogin. The claim that psychedilic drugs can produce instant *samādhi*, satori or enlightenment is exaggerated and unwarrantable in the opinion of the author. The effects of psychedelic drugs have been discussed critically in detail along with the views of its advocates and other intellectuals like Leavy, Huxley, Marsh *etc.* who have given favourable interpretation, and it has been shown that there is a wide gulf of difference between the mystic experience of a *Yogin* and hallucinogenic experience of a drug addict, the former being a product of life long *sādhanā*. Yogic practices, involving the awakening of the basic self-transcending energy of the psyche, known as *Kuṇḍalinī* take

man to glorious heights of experience when he realises his real Self. Drugs can only induce certain delusions and false feelings for a temporary period of time. —D.B.S.

501. Chaudhery, Brij Behari :—*Sāṁkhya concept of Self.*

IPC, XII, No. 4, 1966, pp. 37-45.

Sāṁkhya concept of metaphysics believes in the existence of 25 *Tattvas*. They are divided into two categories, eternal (*Nitya*) and non-eternal (*Anitya*). According to the Sāṁkhya, *jagat* is an effect of the varied combination of three *Guṇas*. Sāṁkhya accepts three *pramāṇas* perception, inference and scripture. Inference is of three kinds, *pūrvavat*, *śeṣavat* and *sāmānyatodṛṣta*. A number of arguments based on syllogisms are brought forth to prove the existence of the self. The realization of this self is *kaivalya*.

Prakṛti is the state of equillibrium of three *guṇas*. The self is *jñānasvarūpa* and *jñāna* of the same time. It is not an active agent. It is wrongly known to be a doer. Self is the direct witness of the functions of *Buddhi*. —V.G.R.

502. Chaudhuri, H.K. De :—*Samādhi* : *A Psychological Study*.

BRMIC, XX, No. 12, 1969, pp. 339-52.

The author of this article shows that mystical consciousness leading to *Samādhi* involves the processes of deep spiritual recollection, quietness and contemplation corresponding to the three stages of *yoga*, viz., *dhāraṇā*, *dhyāna* and *samādhi* produces mental equillibrium. It ultimately leads to dissolution of the *jīvātman* into *Paramātman*. —A.K.S.

503. Cline Plätt :—*What Vedānta Means to me.*

VW, No. 192, 1968, pp. 56-63.

The author holds that basic teachings and assumptions of Vedānta are perennial and universal. It is universally meant for all those who are seeking a way out of the meaninglessness and hopelessness of life, without any cultural differences. If Vedānta appears to be alien today to the westerners, Christianity also was foreign, as it also came from East. To the Vedāntins, religion is not something to which people pay perfunctory respect. It is something what life is about. Vedānta, in this background means freedom, authority and practice. About freedom Vedānta makes three basic assumptions, viz, that man's real nature is divine; that the object of life is to manifest that divinity and that truth is

universal. This brings freedom to follow any path to reach God. By authority, the author means authority of the experience and achievements possessed by the preachers of Vedānta. And, practice means an emphasis on what a man can become and to what extent one can live through his own experiences.—H.S.S.

504. Clothey, Fred :—*Skanda-Ṣaṣṭi* : *A Festival in Tamil India.*

HR, VIII, No. 3, 1969, pp. 236-59.

Describes the South Indian festival of *Skanda Ṣaṣṭī* which is generally celebrated for seven days in the month of October or November by Tamil devotees of Skanda or Subrahmaṇya, popularly known as Murukan. This festival represents re-enactment of the mythical six-days career of the god, during which he conquered the malevolent forces of the cosmos and his marriage to two of his consorts. After discussing the origin and nature of Murukan, the popular God of the South India, and his mythic career, the author discusses the pattern of daily worthip and the structure of the festival which is spread over a week. The religious significance of the festival and the symbolic meaning of each and every activity connected with the festival have been brought out in bold relief, as the festival itself represents the creation of cosmos and the banishment of malevolence.—D.B.S.

505. Darbari Lal :—*Vyāpti Athavā Avinābhāva ke mūlasthāna kī Khoja.* (*A search into the Origin of Vyāpti or Avinābhāva*). (*in Hindi*).

Ane., XXI, No. 2, 1968, pp. 50-52.

The author discusses in brief the origin of the *Vyāpti* or *Avinābhāva.* He examines the old expositions of inference in different systems of Indian logic and concludes that it was Samantabhadra, a Jaina logician flourished in the second or third century of Vikramasaṁvat, who used the term Avinābhāva for the first time.—S.N.S.

506. Deshpande, V.N. :—*Kaśyapa.*

MO, II, No. 2, 1969, pp. 1-10.

Critically examines the varied mythical material on Kaśyapa. Kaśyapa symbolizes a socio-cultural type. Tradition assigns Kaśyapa as one of the *saptarṣis.* The conception of *manuṣyadevaḥ* underlies *saptarṣis.* The RV. X-82 describes *saptarṣis* in terms of divine supermen or man-gods. Kaśyapa is the symbol of this man-god. The cultural root of Kaśyapa mythology is in the worlds of *yatis* and *munis,* a world completely different from that of the fire worshippers. They aim at

attaining *siddhi* not by sacrifice, but by austerities and to this world Kaśyapa belongs.—G.B.

507. Dubey, Sri Prakash :—*Śaṅkarācārya meṅ Rahasyavāda tathā Īśvarvāda*. (*Mysticism and Theism of Śaṅkarācārya*). (*in Hindi*).

Pra., XV, No. 1, 1969, pp. 10-16.

Rudolf Otto in his book '*Myticism—East and West*' has expressed his opinion that Śaṅkara was a mystic philosopher. Śaṅkara's conception of *Brahman* as the substratum of universe which was based on the conception of *Yakṣa* and his conception of *ātman* which was derived from the idea of *gandarbha* underlying man's personality form the basis of his mystical thought. Otto has also referred to two different streams of mystical thought in Śaṅkara's philosophy, one external which is indicated by the use of such *mahāvākyas* as *ekameva advitīyam* etc., and the other internal signified by introspective vision of self. This view of Otto has been critically examined. The author has come to conclusion that Śaṅkara's aim was establishment of the unit of *ātman* or *Brahman* on the basis of self-experience. As he has also taken help from dialectical reasoning in establishing his theory of *Advaita*, he was not a mystic in the true sense of the term. Otto's view that Śaṅkara was also a believer in God, has been critically discussed.—D.B.S.

508. Dwivedi, Chandra Bhal :—*A Neglected Field of Indian Psychology : the Jaina Yoga.* (*Evidences concerning the Psychological importance of Jaina Yaga*).

JOIB, XX, No. 1, 1970, pp. 27-32.

In Jaina Yoga, all psychological treatment has been given from the point of view of self-realization with the aim of getting complete freedom not of but from mind (*manas*). The main tenets of the Jain Yoga are as follows :

(i) Doctrine of *Guṇasthāna* :—The centrepetal force of passions of attraction (*rāga*) and repulsion (*dveṣa*) thwarts the centrifugal tendency in the soul which, during its eternal wanderings in various forms of existence, gets an indistinct vision of its goal and feels an inner impulse to realize it.

(ii) *Doctrine af Dhyāna* :—"It is concentration of thought on a particular object". It cannot be longer than concentrating a *muhūrta* (48 minutes) at a time.

(iii) *Concept of Mind* :—*Manas* or *Antaḥ-karaṇa* of Ātman is a non-sense organ (*anindriya*) and apprehends the objects given by all sense organs.

The Jaina Yoga provided an extraordinary hypothesis of *Kevala-pratyakṣa* or extrasensory perception, which is only recently accepted by western para-psychology.

(iv) *Doctrine of Leśya* :—It is of six types of human psyche—1. making the soul ruthlessly destructive 2. making the man greedy but less harmful 3. making the man envious and soften his destructive instinct 4. making the man prone to goodness but careless. 5. making him prompt and forbearing, and 6. making the soul pure, compassionate and perfect equanimous on its way to *mokṣa*—S.R.

509. Gangopadhyaya, Mrinal Kanti :—*The concept of Upādhi in Nyāya Logic.*

JIP, 1, No. 1, 1971, pp. 146-66.

The concept of extraneous condition (*upādhi*) is intimately related to the process of inference. Etymological and technical analysis of the term *upādhi* has been attempted. Definitions of *upādhi* and the various charges against the definitions refuted. The Naiyāyikas differ on the exact function and different types of *upādhi*—G.B.

510. Gaur, Savita :—*The Philosophical Significance of the Mahābhārata.*

SPP. X, No. 1, 1970, pp. 43-46.

For summary see under section III.

511. Gupta, Ram Saran Das :—*Mantra, ek Vivecana.* (*Mantra, A Study*). (*In Hindi*).

RUS, No. 5, 1970-71, pp. 100-12

The term *mantra* is used mainly in three different senses : firstly to denote a unit of *Vedic Sūktas*, secondly in sense of certain *bījas* which symbolise certain Śaktis and lastly to denote certain mystic words that are considered by ordinary people as efficacious in warding off physical ailments, curing snake poisoning, jaundice etc. That *Mantras* are not ordinary words and that they embody certain occult power, is evident from the senses in which it is generally used. In the Tantras, *Mantras* represent the Deity. In the Vedas, *mantras* are regarded as eternal. Gives also certain *mantras* and indicates their powers and modes of use.—Author.

512. Guru Dutt, K. :—*The Bhakti Movement in India.*

AP, XL, No. 6-7, 1969, pp. 286-90.

The word Bhakti is derived from Sanskrit root *'bhaj'* which has multiplicity of meanings. The common usage is devotion (*niṣṭhā*) faith

(*śraddhā*), and worship, (*pūjā*). The word *bhakti* as such, does not occur in the *Veda*, but its implications are pervasive. *Bhāvanā* and *śraddhā* were the kernels of Vedic *bhakti* which is characterized by verility (*vīrya*), energy (*tejas*) and intelligence (*medhās*) or, in one word *Śakti*. Later on the *Śakti* was eliminated, and *bhakti* in terms of total surrender was glorified. *Bhakti* in its present connotation, occurs in *Śvetāśvetara Upaniṣad*. It is in *itihāsa* and *purāṇa* that *bhakti* flowered and *Bhāgavata purāṇa* is the *locus classicus* of the *bhakti* cult. The *Bhāgvata* declares that *bhakti* had its origin in *Draviḍa* (*Ṭamilnāḍ*). There are twelve *Alvār* Saints forming a chain in this movement. In North *Bhakti* was propagated by Rāmānanda, a *Vaiṣṇava* in the 15th century. The direct line from Rāmānanda includes Tulasidāsa, Nabhadāsa and Mulaladāsa in *Rāmabhakti* and Sūradāsa, Mīrā etc in *Kṛṣṇa bhakti*. The time has now come to revert back to verile *bhakti* of Veda and militant *bhakti* of Gītā. —H.S.S.

513. Hick, John :—*Reincarnation : A Critical Examination of one Form of Reincarnation Theory.*

JRS, III, No. 1, 1971, pp. 56-69.

Analyses the concept of 'reincarnation' and makes distinction between three types of reincarnations. First, the concept of reincarnation refers to those cases in which an individual takes a rebirth. It is believed that some individuals have vivid recollection of their previous births, and that there is popular belief that the statements of such persons may be empirically verified. Secondly, the concept of reincarnation refers to the continuity of the subtle body which acts as the instrument of the eternal soul. Thirdly, the concept of reincarnation refers to the continuity of collective *karma*.

The author focuses his attention on the concept of rebirth as a form of reincarnation, and finds that this notion presents many conceptual difficulties. The concept of rebirth cannot adequately solve the problem of unmerited human inequality. The explanation of the inequalities of our present life is endlessly postponed. The Hindu writers explain away the original inequalities between individuals as of mysterious origin.
—A.K.S.

514. Isherwood, Christopher :—*Essentials of Vedānta.*

VW, No. 197, 1969, pp. 7-21.

The author maintains that according to the Vedānta, the ultimate reality has both external and internal aspects. The external aspect of reality may be called *Brahman*, and its internal aspect may be called

ātman. However, *Brahman* and *ātman* have certain common essential aspects which may be called *sat-cit-ānanda* (i.e., existence, consciousness and bliss). The essential nature of *Brahman* and *ātman* can be apprehended by the methods of Yoga. —A.K.S.

515. Iyengar, B.K.S. :—*Yoga and Religion.*

BJ, XVII, No. 7, 1970, pp. 185-95.

Yoga is not only an art, science and philosophy, it is a part and parcel of every true *dharma* and is universal religion. Discusses the nature of *Sanātana dharma* and its different kinds and evaluates the importance of *śarīradharma* therein. On the basis of *Yoga-cintāmaṇi*, *Haṭhayoga-pradīpikā*, the author comes to the conclusion that *Yoga* is for all irrespective of caste, creed. colour, sex and the state of one's health. The importance of *āsanas* and *prāṇāyāma* in the practice of *Yoga* has also been examined. The various modes of *sādhanā* and their essential oneness have also been shown. —D.B.S.

516. Iyengar, K.R. Srinivasa :—*Meditation and Prayer.*

AP, XL, No. 5, 1969, pp. 209-12.

Our faculties and energies are prone to diffuse, disperse and dissipate. Concentration is an art of directing one's faculties or resources towards one carefully chosen end. Left to itself, mind frantically tries to go astray according to the play of senses. Concentration seizes and solves the problem posed by a conjunction of circumstances. Self-absorbed exercise of mind becomes meditation or dhyāna. Through the meditative self-observation or through meditative *self-censorship*, mind can keep it self away from the distracting stimuli. When the *puruṣa*-mind becomes sovereign, it imposes a great quietude on *prakṛti* and in its ineffable stillness of *dhyāna*, mind can wait hopefully on God. In this state of serenity and waiting on God, a prayer rises from heart's sanctuary. The whole point of prayer is that God can be approached and he can be spoken to. The whole object of meditation and prayer is neither to negotiate a deal with God, nor get something one has set one's mind on, but simply to cleanse oneself and thereby to be prepared to receive the grace of God. —H.S.S.

517. Jain, J.C. :—*The Importance of Prākrit Literature with reference to the Spread of Jaina Religion in its earlier stage during the early Centuries.*

JUB, XXXVIII, No. 74, 1969, pp. 41-49.

It has been shown that very important customs and traditions of the non-Aryan (i.e. non-Jain) territories such as Andhra, Maharashtra,

Coorg and Saurashtra have been recorded in the early Jain Canonical literature which includes *Vyavahāra-Bhāṣya*, *Āvaśyaka-Cūrṇī*, *Daśavaikālika-Cūrṇī* and *Rajapraśnīya-Sūtra-ṭīkā*, etc. —P.G.

518. Jetly, J.S. :—*Debate in Ancient Logic.*

SPP, IX, No. 1, 1969, pp. 11-15.

The author first explains the three types of *Kathā*, i.e. debate. (1) *vāda* (2) *jalpa* (3) *vitaṇḍa*. He quotes Hemacandrasūri who maintains that *jalpa* and *vitaṇḍā* have no place in the type of debate. The author, however, concludes that because in the science of logic all the sides should be shown and, therefore, there is nothing wrong in having *jalpa* and *vitaṇḍā* also as the types of debate. —P.G.

519. Jhala, Shankar Singh :—*Purāṇon meṅ Brahmā.* (*Brahmā according to Purāṇas*). (*In Hindi*).

Sod. Pat., XX, No. 2, 1969, pp. 37-45.

For summary see, under section III.

520. Johnson, Clive :—*The Ātman.*

VW, No. 194, 1968, pp. 50-60.

A reference from *Muṇḍaka Upaniṣad* says allegorically that *Ātman* is the witness. There is a difference between the 'apparent' self and the 'real' self, and if a man is alienated from his real self, he will be subject to anxieties and miseries of life. According to Vedānta man has two natures, one, the outer or empirical nature which is attached to this transitory world and other, the imperishable self which is not affected by the outer circumstances. Through ignorance a man believes his apparent self to his real self or *Ātman*. The external world which is *māyā* has no permanent reality. This, the world of maniness, Vedānta holds that there is only one which appears to the ignorant as many. This one infinite life expresses itself in *māyā*. So long as man remains in the group of *māyā*, he remains a part of world-appearance but when he transcends it, he realises *Ātman*, which is indentical with *Brahman*, the Absolute. Having known *Ātman*, one is filled with Bliss. *Ātman* is self-existent as proved by *cogito* proposition of Descertes. —H.S.S.

521. Johnson, Clive :—*Vedānta : A Religion and Way of life.*

VW, No. 196, 1969, pp. 52-63.

The word Vedānta refers to the *Upaniṣads*, the revealed scriptures, but figuratively it means a goal or purpose or the highest wisdom

included in the scriptures. Vedānta also includes *Bhagavad Gītā* and aphorisms of Patañjali. Vedānta teaches three principal truths, (i) that man's real nature is divine, (ii) that the purpose of life is to discover that divinity, (iii) that truth is universal and to be found in all religions. Thus truly speaking Vedānta not only emphasises the brotherhood of man but also the identity of man with man. Vedānta respects all great mystics, prophets and men of God, no matter to what faith they belong. The way to realise one's identity with divine is called *Yoga*, which is neither a feat of magic nor any occult practice, but a spiritual discipline. Vedānta is practical religion which provides four means for the attainment of communion with Divine Source. These are called four *Yogas*, viz. *Karma Yoga*, *Jñāna Yoga*, *Bhakti Yoga* and *Rāja Yoga*.—H.S.S.

522. Johnson Clive :—*Karma Yoga : the Path of Work.*

VW, No. 197, 1969, pp. 51-63.

The author maintains that the *Bhagavad Gītā* lays stress on the ethics of disinterested action. According to the *Bhagavad Gītā*, all ethical actions ought to be performed by individuals with a spirit of detachment and out of devotion to God. An individual who performs his duties with a spirit of detachment and love for creatures becomes a *yogī*. He is not bound by his actions because he performs them in a detached way. He gets united with God through *Karma Yoga* or disinterested action. —A.K.S.

523. Johnson, Clive :—*Bhakti Yoga : the Path of Love.*

VW, No. 198, 1969, pp. 42-53.

The author maintains that God is the embodiment of love, and that human being may get real happiness through devotion towards God. The path of *Bhakti* is the easiest and the most natural path for the realization of God. —A.K.S.

524. Johnson, Clive :—*Rāja Yoga : the Path of Meditation.*

VW, No. 199, 1969, pp. 43-63.

The author of this article lays stress on the point that *Rāja yoga* aims at the discovery of the internal world of subjectivity. According to *Rāja yoga*, the world inside the mind of a person is the real world which offers more beauty, peace and happiness than the objects observable by the senses. Therefore, if a person is able to control his mind through *yoga* he may get rid of the miseries of the mundane life and he may attain the peace of his mind. —A.K.S.

525. Johnson, Clive :—*Jñāna Yoga* : *the Path of Knowledge.*

VW, No. 200, 1969, pp. 51-64.

According to the author of this paper, *jñāna yoga* lays stress on the ultimate reality of God or Brahman. The identical reality appears to be diversified to one who is ignorant. It can be apprehended through *jñāna yoga* alone that there is distinction between reality and appearance. A person with genuine knowledge has direct awareness of the identity of the knowing self with the ultimate reality. During the state of *Samādhi* the knowing self identifies itself with the ultimate reality, and it has the experience of existence, consciousness and bliss. —A.K.S.

526. Kailash Chander :—*Digambara paramparā meṅ Ācārya Siddhasena.* (*Ācārya Siddhasena in Digambara Jain tradition*). (*In Hindi*).

Ane, XXI, No. 2, 1968, pp. 86-89.

It is held now that Siddhasena was an Ācārya of the Śvetāmbara Jaina sect. According to the present author it was not the case in old days. Siddhasena is quoted as an authority by the writers of Digambara sect like Akalaṅkadeva, Sumatideva and Vidyānanda. His name is also put on the list of Digambara writers in the *Harivaṅśapurāṇa* as well as the *Mahāpurāṇa.* —S.N.S.

527. Kalghatgi, T.G.:—*Dreams in Jaina Psychology.*

DI, VIII, No. 4, 1968, pp. 38-43.

The Jain literature contains valuable information regarding the analysis and interpretation of dreams. The Śvetāmbara tradition believes in fourteen great dreams while according to the Digambar tradition there are sixteen great dreams as discussed in the present paper. The *Bhagavatī sūtra* has discussed the principle of dream which, according to the author, touches the very problem of the dream as developed by the modern psychologists. —D.C.J.

528. Kalyanasundara Sastri, V.R. :—*The Gītā and the Upaniṣads.*

VK, LV, No. 9, 1969, pp. 387-88.

Discusses serially the similarity of philosophical ideas in the Gītā and the Upaniṣads. Quoting passages from some Upaniṣads like the Bṛhadāraṇyaka, Īśa, Muṇḍaka, Kaṭha examines the distinction made between *parā-vidyā* and *aparā vidyā*. The *Bhagavadgītā* also distinguishes *parā-vidyā* from *aparā vidyā*. —D.B.S.

529. Kulkarni, G.V. :—*Contribution of Ramana Maharshi to the Vedāntic Mysticism.*

JSU, II & III, Nos. 3, 4, 5 & 6, 1969-70, pp. 99-106.

Śrī Ramaṇa Maharṣi did not found a school of philosophy of his own, he merely presented the ancient mystical philosophy of Vedānta from a fresh angle. He agrees with the Vedānta in holding *ātman* to be of the nature of *Saccidānanda Brahman*. Brahman alone is real, the phenomenal world is unreal. There are two ways of realising Reality *viz.* theistic way or *saguṇa-upāsanā* and not-theistic way or *nirguṇa upāsanā*. Vedānta prescribes the path of knowledge and path of *Bhakti*, both side by side. It also recognises the importance of *guru* and grace for realisation. All this has been accepted by the Maharṣi but he has added that 'a realised person will use his own language. Silence is the best language'. Maharṣi has taken a pragmatic view and has emphasised on *vicāra* or introspection as a mode of realisation. He calls it *mahā Yoga*. He considers meditation and discrimination to be insufficient for self-realisation. He prescribes the path of surrender to those who cannot follow the path of enquiry (*vicāra*). He does not consider Action to be opposed to Knowledge. He considers sound sleep as conducive to man's search of his real nature. He has redefined certain well-known concepts in the light of his own experience, *e.g. dhyāna, upāsanā, śravaṇa, manana* etc.—D.B.S.

530. Lipski, Alexander :—*Some Methodological Problems Encountered by Western Scholars in the Study of Modern Indian Religious History.*

JIH, XLVIII, Pt. 2, 1970, pp. 275-86.

Farquhar's work *Modern Religious Movements in India* gives a Christian missionary's view in which he does not conceal his Christian bias. Even the Sanskritists of the late 19th Cent. exhibited the same bias. Even Max Müller calls some of the sayings of Ramakrishna as insipid, in bad taste and blasphemous. The Westerners have certain underlying notions concerning church, monotheism, idolatory, polytheism, which interfere with a proper understanding of Indian religions.

It is a well known fact that in the history of religions even more so than in other types of history, the subjective element plays a significant role. Actually, no single procedure is satisfactory. A thorough examination of Indian religious life in the 18th Cent. has to be undertaken to place the 19th Cent. renaissance into proper perspective. —S.R.

531. Mayorga, Nancy Pope :—*Śrī Chaitanya*

VW, No. 194, 1968, pp. 39-49.

Gives a brief biography of Nimai Miśra who later on became Chaitanya or 'one whose consciousness is awakened to God'. He preached the cult of *Vaiṣṇavism* and the message of passionate devotion to Kṛṣṇa. Chaitanya taught Rāmānanda the real meaning of *bhakti*, i.e. the way to God—realization through the path of intense love. This *bhakti* or devotion is described as of five types, and there are five steps leading of the highest.—H.S.S.

532. Mishra, Jai Shankar :—*Pūrvamadhyayugīna Hindu Dhārmika Tyohāra.* (*Religious festivals of the Hindus of early medieval period*). (*In Hindi*).

Pra., XV, No. 2, 1970, pp. 165-83.

Describes systematically the religious festivals of the Hindus occurring in all the months of the year according to the Indian calendar. It has given a critical comparison of the description of Alberuni with that of the contemporary works like *Deśīnāmamālā* of Hemacandra, *Rāja-mārtaṇḍa* of Bhoja, *Kṛtyaratnākara* of Caṇḍeśvara and *Kṛtyakalpataru* of Lakṣmīdhara and others.—P.G.

533. Moghe, Shantaram G. :—*Mīmāṁsā in the Bhagawanta Bhāskara of Nīlakaṇṭha.*

BUJ, XXXVIII, No. 74, 1969, pp. 26-40.

An attempt is made to determine the position of Nīlakaṇṭha as a Mīmāṁsaka on the basis of the discussions that occur in his 12 *Mayūkhas* published under the head *Bhagavanta Bhāskara*. In this article, the special features of Nīlakaṇṭha are given as follows. He criticizes the viewpoints of his predecessors like Vijñāneśvara, Divodāsa, Raghunandana, Hemādri, Haradatta, Khaṇḍadeva, Bhavadeva and Śaṅkarabhaṭṭa. At times, Nīlakaṇṭha accepts their viewpoints on Mīmāṁsā technical points. After citing the two divergent opinions, he states which view is acceptable to him and also cares to give reason for the same. He goes to the root of the subject and makes observations on the Mīmāṁsā terms like *Prasaṅga* and *Tantratā*. Sometimes, he passes over the divergent points in silence. His peculiar viewpoints on *Tantratā*, Jaimini's *Sūtras* and the term *Bhāvya* are really interesting and acceptable. His originality lies in the three-fold division of *Atideśa*. Here it is shown how our author has applied 29 maxims—both popular and Mīmāṁsā in the course of his discussion.—Author.

534. Moghe, S.G. . —*Aparārka as a Mīmāṁsaka.*

IA, V, No. 2, 1971, pp. 87-92.

Discusses the place of the commentator Aparārka in the area of *Pūrva-Mīmāṁsā* and compares him with other two well-known Mīmāṁsā commentators, namely Vijñāneśvara and Nīlakaṇṭha. It is emphasised here that Aparārka as a commentator of *Pūrva-Mīmāṁsā* has not come up to the standard of Vijñāneśvara and Nīlakaṇṭha in far as the exposition of the *Pūrva-Mīmāṁsā* doctrine is concerned, though as a commentator of the *Smṛti* literature his position is quite sound.—J.B.K.

535. Moorty, J.S.R.L. Narayan:—*Is Comparative Philosophy Possible ?*

DI, IX, No. 3, 1969, pp. 59-68.

Examines the question whether any comparative study of the systems of philosophy developed in two or more different civilizations such as Western, Indian, Chinese or Japanese *etc.* is possible or not. Objections to the enterprise of comparative philosophy have been considered in detail. The author has come to the conclusion that the basic differences in different traditions of philosophical thinking are not a bar to the enterprise of comparative study. In fact the enterprise of comparative philosophy could prove useful in harmonising the divergent tendencies in the philosophical thinking of different countries and in the proper evaluation of different attitudes towards life and the world. It would also lead to the discovery of the fundamental principles of life.—D.B.S.

536. Mukherji, R.N. :—*The Question whether God is kind.*

DI, IX, 1969, pp. 43-54.

After discussing the meaning of 'kindness' the author takes up for consideration the nature of God's 'kindness' and 'unkindness'. In this connection the sweeping views of A.G.N. Flew about all religious language have been refuted. The author comes to the conclusion that God is not separate from the world and man, and if a man expands in his feelings and develops affection and kindness, he will not fail to disover kindness.—D.B.S.

537. Nagraja :—*Daraśana aur Vijñāna ke Paripreksya meṅ Syādavāda aur Sāpekṣavāda. (Syādavāda and Relativity in the light of modern Science and Philosophy). (In Hindi).*

Ane., XXI, No. 3, 1968, pp. 98-108.

The aim of the author is to present a comparative study of *Syādvāda*, an old theory of Jaina philosophy and *Sāpekṣavāda*, a modern

concept in the world of science. The author says that both of them are similar in some respect, the truth of practical life is *syādavāda* and that of the metaphysical world is *sāpekṣavāda*. He concludes that the *syādvāda* and *sāpekṣavāda* both can be equally applied in the spiritual as well as physical world. Of course, the *syādavāda* gained victory over the theories of philosophy, now.—S.N.S.

538. Nahata, Agar Chand :– *Chaunsaṭha Yoginīoṅ kī Prācīna Namāvaliyāṅ. (The Ancient Names of the 64 yoginīs). (In Hindi).*

Sod. Pat., XX, No. 2, 1969, pp. 14-16.

The 64 *Yoginīs* are well-known goddesses and several images have been found of the same, and even a temple is dedicated to them. Their names are, however, differently given invarious texts. The *Kāvyaśikṣā* of Jainācārya Vinayacandra Sūri gives an array of all the 64 names of the *Yoginīs;* while the *Jñānadīpikā* commentary on the *Laghustava* (v. 18) written by Jainācārya Somatilaka Sūri (1397 V. S.), relates the names quite differently as well as gives the relevant *yantra*.—M.C.

539. Nandi, S,K. :—*Śrī Aurobindo on Art and its Utility.*

IAC, XVIII, No. 4, 1968, pp. 49-53.

In his book 'The Significance of Indian Art', Śrī Aurobindo postulates spiritual aesthetic truth of Indian art and architecture. He refers to Aristotle's concept of *Catharisis* in the context of discussion on aesthetic use of art and compares it with the Indian concept of *citta śuddhi.* He expresses his belief in *ānanda* being the cause of world manifestation, *ānanda* being the sustainer and ultimate absorber too. By *ānanda* he means Joy, Love and Beauty. It was his considered opinion that good and virtue are not necessary ingredients of the highest and the perfect, while beauty and delight are. In fact aesthetic sense is satisfied only by beauty and joy. The object of existence was not practice of virtue for its own sake but *ānanda* (delight). This concept of *ānanda* explains itself only in a spiritual context as conceived in the *Upaniṣads,* and art has ultimate significance in helping us to realise this state of bliss. Spirituality is a wider thing than formal religion and it is in the service of spirituality that Art reaches its highest self expression. Art while satisfying the physical requirements of the aesthetic sense reaches beyond them and expresses the inner spiritual truth, the Joy of God in the world and its beauty and manifestation of Divine Force and energy n creation.—D.B.S.

540. Nayak, G.C. :—*Can there be any Indeterminate Perception* ?

DI, X, No. 2, 1970, pp. 41-49.

Examines the minimum conditions for indeterminate perception and whether these conditions can be obtained. Some philosophers hold that indeterminate perception is a contradiction in terms. So called indeterminate perception which is devoid of judgment, is a myth. Rudimentary perception in which characteristics of full-fledged perceptual knowledge are not manifest is called *niṣprakāraka* or *nirvikalpaka jñāna* in *Nyāya-Vaiśesika* and *ālocanā jñāna* in Sāṁkhya and Mīmāṁsa. Various theories about indeterminate perception as expounded in different systems of Indian philosophy have been discussed, and the conclusion arrived at is that there can be *nirvikalpaka pratyakṣa* in sense of *jñāna, i.e.* awareness *(upalabdhi)* and not as par knowledge or judgement. The problem of validity of such *jñāna* has also been discussed from the point of view of different schools of philosophy.—D.B.S.

541. Neevel, Jr. Walter G. :—*Rāmānuja on Bhakti and Prapatti.*

JRS, III, No. 2, 1971, pp. 103-21.

The author shows that in Rāmānuja's philosophical system the concept of '*bhakti*' and '*prapatti*' are harmoniously integrated. *Prapatti* is inherent to and an integral aspect of *bhakti*. An individual may be united with God when both *bhakti* and *prapatti* function in an integrated fashion in the former.—A.K.S.

542. O'Flaherty, Wendy Doniger :—*Asceticism and Sexuality in the Mythology of Śiva, Part 1.*

HR, VIII, No. 4, 1969, pp. 300-37.

In the mythology of Śiva, *tapas* (asceticism) and *kāma* (desire), though apparently opposed mental attitudes, are synthesised and resolved. All contradictions and discords are resolved in the nature of Śiva. The Śiva *liṅga* is simultaneously representative of chastity and sexuality. Śiva is, thus, the greatest *yogin* (ascetic) as well as the greatest *bhogin* (enjoyer). He is the source of indifference as well as temptation. In this way, he maintains within himself his ambivalent status of *yogin* and lover.—A.K.S.

543. O' Flaherty, Wendy Doniger :—*Asceticism and Sexuality in the Mythology of Śiva, Part II.*

HR, IX, No. 1, 1969, pp. 1-41.

In continuation of his earlier article on the same subject, the author examines the elements of asceticism and erotism in the mythology

associated with Śiva. As background of his study of paradoxical nature of *Paurāṇic Śiva*, the nature of some Vedic gods as Prajāpati, Indra, Agni and Rudra have been examined, from which Śiva is said to inherit the creative attribute, phallic and adulterous character, the heat of asceticism and passion and some dark qualities respectively. In this connection all Vedic myths that grew round these gods have been discussed as having bearing on sexuality and asceticism *vis-a-vis* Śiva. Mythological tales regarding Śiva versus Brahmā, Prajāpati, Brahmā versus Kāma and Śiva etc. have been discussed. The ascetic character of the great *yogī* Śiva as found in Śaiva mythology has been brought out. The two paradoxical characters in Śiva, chastity and sexuality symbolising *pravṛtti* and *nivṛtti* and representing the force of life and perfect peace, have been fully discussed.—D.B.S.

544. Pandit Taranath Nyāya-Tarkatīrtha :—*Saṅkhyātattva Vicāra* (*An examination of the nature of Numbers*). *(in Bengali).*

OH, XVII, Pt. 2, 1969, pp. 1-3.

Both Nyāya and Vaiśeṣika systems admit *saṅkhyā* (number) as a category and classify it under *guṇa* (attribute) that inheres in a substance. It is well known that the *saṅkhyā* (number) oneness is of two kinds; it is eternal inhering in eternal substances, while the number two etc. are always non-eternal. Here the origination of the non-eternal oneness (*ekatva*) and its destruction has been examined in detail. It has been shown that *saṅkhyā* inheres in substance only, its perception as existing elsewhere is false. This has been supported by many logicians. Raghunātha Śiromaṇi however holds the number to be a separate *padārtha* (category), and not an attribute. Other opinions about *saṅkhyā* have also been mentioned in this connection.—D.B.S.

545. Pandurangan, Prema :—*The conquest of Anger.*

AP, XL, No. 9. 1969, pp. 403-07.

Anger is a diseased state of mind and all religions prescribe that it is to be controlled. Anger has been classified into carnal, mental and spiritual. The *Mahābhārata* and Gautama, the Buddha exhort, in almost identical words, the mankind to overcome anger of all three types by non-anger. In the three gates to Hell as described in *Gītā*, anger is one. The third type of anger leaves the man utterly dejected in his soul. Various verses of *Sundara Kāṇḍa* of *Rāmāyaṇa* support the contention that angry person easily falls prey to all sorts of evil, and anger is a formidable sin according to Hindu ethics.—H.S.S.

546. Parthasarathy, K.E. :—*The law of Karma in Vedānta.*

AP, XL, No. 4, 1969, pp. 160-64.

Prasthāntraya, of which Vedānta is a part, throws much light on the law of *Karma* which is a characteristic feature of Indian thought. This has a universal operation. Law of *Karma* is the law of causation on moral level. Every *Karma* has a cosmic and phychological effect. *Karma* leaves impression or form tendency in the minds of man which is called *Saṁskāra* or *Vāsanā*. Such impressions mould a man's motive and conduct. Laws of *Karma* recognize the elements of both freedom and predetermination in one's life. *Karmas* have been divided into three categories (i) *prārabdha* or accumulated *Karma* which have started bearing fruits, (ii) *Sañcita* or residual *Karma* of past life, (iii) *Āgāmi* or the *Karma* to come. The law of *Karma*, which is different from fatalism, is the only valid explanation of the moral order of the universe. In the face of this law, no room exists for the hypothesis of predestination or arbitrary Grace. The inner supreme self is the supervisor of the law of *Karma, Karmādhyakṣa.* On realisation of this, law of *Karma* ceases to operate.—H.S.S.

547. Pathak, Keshavaprashad :—*Advaitvedānte adhyāsavādaḥ (Concept of Adhyāsa in Advaitavedānta. (in Sanskrit).*

Sāg. IX, No. 1, 1970, pp. 109-12.

The author explains the term *Adhyāsa* and then distinguishes between *Adhyāsa* and *Vivarta.* He shows that *Adhyāsa* is called also *Anirvacaniya khyāti* in the Vedānta system and concludes that *Adhyāsa* is the root cause of all the evils *(anarthas)*, and the aim of the Vedanta is removal of it and attainment of *Brahman.*—S.N.S.

548. Pathak, Keshava Prashad :—*Advaita-Vedānte Pratibimbavādaḥ (The theory of Reflection in Advaitavedānta). (in Sanskrit).*

Sāg. IX, No. 2, 1970, pp. 205-08.

The final import of the Vedānta monism is to expound the identity between *Brahman* and the individual self. But experience points to their diversity. Hence the theory of reflection, i.e. the individual self is a reflection of *Brahman (Pratibiṁbavāda)* is assumed. This theory is explained in detail in the present paper.—S.N.S.

549. Phillips, H.B.:—*Māyā : A Fresh Assessment.*

VK, LV, No. 9, 1969, pp. 382-86.

In the last of a series of articles on the subject the author discusses certain passages from the *Upaniṣads* on Evolution, Pure Consciousness,

Subject, Object and Thing or nondual Idealism. Quoting parallels from modern works he says that human personality consists of five sheaths or levels which also constitute the cosmos. Evolution has been the law of Nature ; some part of organic matter having evolved into plant life, some part of plant life evolved into Animal life and some part of Animal life into Man. Some anticipate further evolution into Superman or race of sages. The nature of Pure Consciousness and Subject-Object Brahman has been discussed in the light of western ideas like that of Plato, Aristotle, Berkley etc.—D.B.S.

550. Politella, Joseph :—*Greek Philosophy as a Yoga-system.*

JRS, III, No. 1, 1971, pp. 146-60.

The author of this paper shows parallel lines of thinking between Yoga-philosophy and Greek Philosophy. In Greek Philosophy God has been described as a wise person, and religious experience of an individual has been described as his effort to commune with God. In Yoga system too, the term 'Yoga' means union with God by following a technique of spiritual discipline.

The Yoga-system lays emphasis on the spiritual ascent of an individual so that he may have vision of reality. Plato also lays stress on the psychic ascent of an individual so that he may have vision of divine wisdom and righteousness.

In brief, there are great similarities between the basic concepts of the *Aṣṭāṅga-yoga* of Patañjali and the ethico-religious principles which have been enunciated by Plato in his *Republic*. In sum, Greek Philosophy may be characterised as a form of Yoga-system.—A.K.S.

551. Puligandla, :—*Professor Deutsch on Karma.*

DI, X, No. 2, 1970, pp. 27-33.

Critically examines E. Deutsch's interpretation of *Karma* as presented in his 'Advaita Vedānta: A Philosophical Reconstruction'. Deutsch is of opinion that *Karma* is a covenient fiction, a theory that is undemonstrable but useful in interpreting experience. After discussing the logical implication of Deutsch's interpretations, the author comes to conclusion that *Karma* in Advaita Vedānta pertains only to empirical experience which stands or falls on the basis of empirical evidence. As an empirical theory *Karma* is undemonstrable though it is partially demonstrable. Deutsch is very correct in holding that *Karma* does not follow from or cohere with the super-personal oneness of being, but that criteria cannot be applied to *Karma* alone.—D.B.S.

552. Prabhavananda :—*Know Thy Self.*

VW, No. 195, 1969, pp. 31-45.

The existence of Self is self-evident. The true nature of Self is divine because what Christians call kingdom of Heaven is not anything outside of ourselves. Western Philosophy which is intellectual only, cannot reach the ultimate Reality, but Indian philosophy lays emphasis on experience of that Reality, call it God, Self or Brahman. Consequently, this also makes difference of approach towards religion in East and West. Western religion is based on authority and makes no room for experiencing truth of God for ourselves. Vedānta also holds that religion is experience. Vedas have four dicta (i) Thou art That, (ii) This *Ātman* is *Brahman*, (iii) Pure consciousness is *Brahman*, and (iv) I am *Brahman.* All these show the identity of *Ātman* and *Brahman. Ātman* has five coverings (i) physical, (ii) vital, (iii) mental, (iv) intellect, (v) covering of bliss. Due to ignorance the coverings are taken to be *Ātman. Ātman* which is the same as Brahman and which transcends the ephemeral, can be realized through purity of heart.—H.S.S.

553. Ramanujam, V.V. :—*Srī Ramanuja : His Life and Teachings.*

VK, LVII, No. 5, 1970, pp. 218-21.

Summarises briefly the eventful life of Rāmānuja and brings out the concept of *Īśvara* in *Viśiṣṭādvaita* system. The *cit-acit-Īśvara* combination as a united whole forms the monism of Rāmānuja. The doctrine of *prapatti* and the Universality in Rāmānuja's religion have also been touched upon.—G.B.

554. Rao, P. Nagaraja :—*Mysticism, Ritual, and Ethics in Indian Philosophy.*

AP, XL, No. 8, 1969, pp. 331-34.

All systems of Indian Philosophy including Buddhism and Jainism disclose a dual unity, a moral unity aud spiritual unity in their outlook. Of this spiritual unity is the unique and distinguishing characteristic of Indian philosophy. The supreme spiritual ideal of all Indian systems in *mokṣa. Mokṣa* is a pragmatic quest for a radical remedy for all the ills of human life. Similarly the intuition of the primal truths is an experience *sui generis*, described by various names in various systems, viz. *Brahmnānubhava, aprokśānubhūti, Nirvāṇa, Kaivalya.* This is mysticism. All systems agree that there is an alien element standing in the way of finite man realizing his true nature, and consequently all systems emphasize on the necessity of *Sādhanā* (spiritual discipline).

Sadhanā includes 2 aspects (i) ceremonial purity and (ii) ethical excellence. The ceremonial rituals are symbolic. They are allied with art and have aesthetic function also. Secondly, for obtaining *mokṣa* we can never bypass ethics. *Kaṭhopaniṣad* and *Gītā* hold that *ācāra* has first place in *Sādhanā*. In Indian tradition ritual and ethics are the necessary indispensable means to mystical and final spiritual experience.—H.S.S.

555. Rao, P. Nagaraja :—*The meaning of Dharma in Hinduism.*

AP, XL, No. 12, 1969, 529-32.

Dharma is almost an untranslatable word. But it is the key concept to Indian culture and Hindu Religion. This is also the key to human survival and progress. Disasters over-take man when they contravene the behest of *Dharma*. In *Mahābhārata,* Bhīṣma defines *Dharma* as the capacity to distinguish truth from untruth. *Svadharma,* and *Sādhāraṇa Dharma* have been verily defined. *Dharma* regulates the striving for *artha* (Wealth) and *Kāma* (Passions). Various passages in *Viduranīti, Yakṣapraśna, Śāntiparva* etc. talk of *Dharma,* verily.—H.S.S.

556. Sharma K.V. :—*Vāmana Tradition and Oṇam Festival in South India.*

VIJ, IX, pt. 1, 1971, pp. 62-70.

The Dravidian word *Oṇam* (corrupt of *Śroṇā*) is the name of the most impotant national festival of Kerala, connected with the Bali Vāmana legend of the Purāṇas. Its celebration in S. India goes back to more than 1500 years from whereon we have literary and epigraphic evidence about conduct.

The author then cities evidences of the celebration of *Oṇam* in Tamilnaḍ, Kerala, Tulu country, Nilgiri and Coorg, *etc.* and mentions some works on *Oṇam-bali-Vāmana e.g. Mahālicaritam, Vāmanāvatāraṁ Tiruvālirapāṭṭu, etc.*

The festival had first developed during the epoch of Tamil Sangaṁ in early centuries A.D. as a special Vaiṣṇava worship on the day of Viṣṇu's incarnation as Vāmana. The military aspect of the festival was developed into war-like sports and physical feats and the rearing of Oṇam troops.—S.R.

557. Scott, David C. :—*Causation and Creation in Advaita and Viśiṣṭa-Advaita-Vedānta.*

JRS, III, No. 2, 1971, pp. 51-61.

Somehow, the seeming untidiness and even chaos experienced by man in the multiformity of his daily existence has been a source of

discomfiture down through the ages which he has sought to deal with by encompassing the varieties of life in a single unified whole. Indeed, it is the contention of the present piece that both Śaṅkara and Rāmānuja, in their respective systems, were forced to resort to their own special ways of dealing with the manifest multiformity of life.

The point is that diversity will out and we find Śaṅkara having to resort to a double-decker epistemology in order to account for the diversity of the phenomenal world. For ignorant people who are deceived by the appearance and see many objects instead of the one *Brahman, māyā* is the illusion-producing *avidyā*. But for those wise few who are not deceived by the magician's cosmic trick, there is nothing as the universe but *Brahman.*

Rāmānuja revises the axiomatic of Śaṅkara. He rejects the principle that reality is one. Indeed, he builds diversity into all the unities he affirms, and simply refuses to create problems that would push him to divorce the manifold from the real.

Finally then, we cannot get rid ourselves of diversity. It will emerge either in the metaphysics or in the epistemology. In general, systems that opt for one kind of duality do not opt for the other, but the choice of at least one duality is inescapable. For Śaṅkara the two limit concepts are absolute sameness (of Brahman in itself) and absolute difference (of appearance and reality). Rāmānuja simply sorts the heap in a different manner. Rather than extract the differences and put them in a separate basket, he picks them out and arranges them Chinese-box fashion within the same basket.—Author.

558. Sen Sharma, Deba Brata :—*Sāṁkhya theory of perception : A case of misinterpretation.*

VIJ, VII, Pts. 1-2, 1969, pp. 83-88.

Bālarāma Udāsīna in his commentary on *Sāṁkhya Kārikā* has confused the views of Śāṅkara Vedānta about perceptual cognition with that of the Sāṁkhya system. Attempt has been made to bring out the difference between the two views which lies in the functioning of *buddhi* when it comes in contact with an external object through the sense-organs. While the Advaita Vedānta of Śaṅkara insists on the outward movement of *buddhi*, the Sāṁkhya believes in *buddhi* remaining immobile in its place to receive reflection of objects through the channel of sense-organs. This interpretation is supported by other *Kārikās.* —Author.

559. Sen, Tripura Sankar :—*The Psychological Background of Tantras.*

BRMIC, XX, No. 5, 1969, pp. 130-36.

Tantras refer to the *Mantra Śāstra* or *Āgama Śāstra* which gives the techniques of spiritual discipline for awakening the secret powers in human personality. The techniques of spiritual awakening for different types of persons (viz. *Sāttvika, rājasika* and *tāmasika*) have been given in different forms of Tantras. It has been stressed in the various Tantras that spiritual awakening in individuals must be produced gradually through various stages under the guidance of different *gurus*. The spiritual transformation of the entire being of an individual may be produced by observing the various techniques which have been laid down in various Tantras. The psychological analysis of human personality which has been given in various Tantras is more consistent and comprehensive than in modern Western psychology.—A.K.S.

560. Sen, Tripura Sankar :—*The Legacy of Śrī Kṛṣṇa.*

BRMIC, XXI, No. 5, 1970, pp. 133-39.

For summary see under section III.

561. Sen, Tripura Shanker :– *Western Psychology and Vedic Spiritual Disciplines.*

VW, No. 198, 1969, pp. 29-41.

The author of this paper observes that the perfect health of an individual refers to his physical as well as mental health. Physical health alone is not the sign of perfect health of individual. Some of the Western psychiatrists like Freud maintain that a physically healthy person may be mentally abnormal or sick. But the Western psychiatrists do not have any clear idea how mental health can be acquired successfully. They have pointed out that a person may acquire mental health through sublimation of the libidinous impulses. In the opinion of the author of this paper, the concept of 'mental health' given by Western psychiatrists is very inadequate. In his view, the Hindu thinkers had a superior concept of mental health. Mental health can be acquired by an individual by observing the techniques of *sādhanā* or moral and spiritual discipline. The mental aberations can be removed by an individual through self control and self-knowledge. *Sādhanā* is also conducive to the physical health of an individual. In brief, *sādhanā* or spiritual self-discipline is the most essential condition for the physical and mental health of a person.—A.K.S.

562. Sharma, Brajanarayan :—*Bhārtīya tarkśāstra kā aithāsika anuśīlana : Anumānik cintana kā vikāsa. (A historical study of Indian Logic—Development of the concept inference). (In Hindi).*

Sod. Pat, XX, No. 2, 1969. pp. 24-36.

The writer has divided the age of development of inferential cognition into four periods (1) Elementary period, (2) Creative period, (3) Period of struggle and development and (4) Period of *Navya Nyāya*. A critical and historical survey of each period has also been given.—P.G.

563. Sharma, Rammurty:—*Advaitavedānte Mokṣasvarūpam. (Nature of Mokṣa according to Advaita Vedānta). (In Sanskrit).*

Sag, IX, No. 2, 1970, pp. 191-96.

The author proceeds to explain the nature of the individual self (*Jīva*) as well as *bandha* and *mokṣa* in relation to *avidyā* or *māyā*. He concludes with a description of *Jīvan-mukti* and *videha-mukti* according to the *Advaita-vedānta.*—S.N.S.

564. Shastri, A.S. :—*Tātparyaliṅganirūpaṇam. (Determination of spirit of Liṅga). (In Sanskrit).*

Pra. XV, No. 2, 1970, pp. 142-45.

The author gives an exposition of distinguishing mark which determines the purport of a sentence. He says that Kumārila-bhaṭṭa as well as Vācaspati Miśra mentioned only three marks i.e. *upakrama, parāmarśa* and *upasaṁhāra*. But according to an ancient verse, quoted by the Vedāntins, such marks are five i.e. *Upakramopasaṁhāra, abhyāsa, apūrvatā, phalararthavāda* and *upapatti*. The author explains these marks and shows their application in *Upaniṣads*.—S.N.S.

565. Shastri, Ramsharan :—*Mīmāmsādarśana Vidhivimarśa. (A study of vidhi in Mīmāṁsā Philosophy). (In Sanskrit).*

Sag, IX, No. 2, 1970, pp. 129-42.

The author explains in detail different kinds of *Vidhi* e.g. *vidhi, niyama* and *parisaṁkhyā*. He examines critically the nature of *guṇa-vidhi* and *visiṣṭa-vidhi*.—S.N.S.

566. Shiva Shankar :—*Bhāskaramata meṅ pariṇāmavāda. (The theory of Evolution according to Bhāskara). (In Hindi).*

Pra, XVI, No. 1, 1970, pp. 15-20.

Discusses the theory of *Pariṇāma* (real modification) from the point of view of Bhāskara. In his commentary on *Brahma Sūtra*, Bhāskara

has held *Pariṇāma* of cause into effect to be natural process, a state of existence (*svābhāvika*) which is not confined to *Sāvayava* objects, but also is seen in *niravayava* objects such as *ākāśa, vāyu* etc. Bhāskara is of opinion that *Īśvara* manifests himself as the world out of His own Will (*Svecchā*). He thus supports the view that *Brahman* is both cause and effect ; as cause, *Brahman* is Absolute, and as effect, the World. Though Bhāskara's views have been severely criticised by Śaṅkara, Madhusūdana Sarasvatī seems to support him by holding both cause and effect as real.—D.B.S.

567. Siddhant Shastri, Balchander :—*Darśanopayoga va Jñānopayoga : Ek Tulanātmaka Adhyayana. (Darśanopayoga and Jñānopayoga—A Comparative study). (In Hindi).*

Ane, XXI, No. 3. 1968, pp. 119-28.

Upayoga is a technical term of Jain philosophy—*Upayogo lakṣaṇam* is the definition of *Jīva*. The present author explains the term. He discusses the two kinds of *upayoga* i.e. *jñāna* and *darśana* and their sub-kinds. He deals with the *Kevala-jñāna* and *Kevala-darśana* and shows their identity. In this connection he examines the views of different authorities. —S.N.S.

568. Singh, Sridhar :—*Bhakti of Tulasīdāsa—its attainment.*

SVUOJ, XIV, Pt. 2, 1971, pp. 23-33.

The main emphasis of Tulasī's *Bhakti* was centred round the theme of rebuilding the accurate humane personality of each individual in the process of achieving his own self through the conscience of faith in 'power' which ensures to be done away with guilt, punishment to 'Evil' and reward to 'Good'. In a psychological way he strived against the odds, both within and without and steered the way to achieve a personality, comprised with 'self-reform', 'self-sublimation', a healthy and integrated 'within', a complete harmony between the man and the society, by thus enabling him to fulfil the material ends of life along with the welfare of the society which signifies the unfailing duty of man to man. And this leads to the realization of peace in the life beyond. This type of all round and elevated man enters in *Rāmarājya*, a vision of Tulasī's ideal of 'welfare state', and gets whatever is due to him. The *Rāmarājya* is opposite to *Kaliyuga*, or *Rāvaṇa Rājya* (Evil state) and much advanced form of the *Dharma Rājya* (Theological state). It is an undying state evolved on humanly good-conscience and is unconfined to time, place, or society ; it is the real, and ideal state of whole man-kind. This is the attainment of Tulasī's *Bhakti*.—Author.

569. Singh, S.P. :—*The Absolute in Vedānta.*

DI, IX, No. 4, 1969, pp. 61-64.

The Absolute according to *Śāṅkara Vedānta* is pure being altogether free from any kind of determination. The implications of this concept has been examined in detail in the light of criticism by theistic *Vedāntins* like Rāmānuja. The controversy in Vedāntic conception of Absolute has been discussed in the light of similar controversy between Hegel and Jacobi, Parmenides, Spinoza *etc.* In the conclusion the author has justified the use of the Advaita to denote the Absolute who is beyond one and many.—D.B.S.

570. Sinha, Bhagwan Prasad :—*Religion Leads Mankind to Spiritual Destiny.*

DI, IX, No. 3, 1969, pp. 79-82.

Religion arises from the personal experiences of an individual. Its edifice is based on the realisation by him the true nature of his life—the fact that a man is essentially a spiritual being. The aim of education is to prepare man for richer and fuller life and aim of cultural refinement is the development of human faculties to higher and elevated planes of existence. The spiritual consciousness is an extension of religious consciousness and it helps in intergrating and enriching human personality and developing man for higher life. The supreme object of man's life is his spiritual development, and it is in the achievement of this goal that religion plays crucial role.—D.B.S.

571. Sinha, S.B.P. :—*Metaphysics—Its Necessity and Importance.*

DI, IX, No. 3, 1969, pp. 76-78.

Discusses the nature and scope of metaphysics. Metaphysics is a study of the ultimate reality, a synoptic vision of the reality. It also examines the importance of metaphsyics which alone is capable of giving complete picture of life. As such, it cannot be supplemented by sciences which give piecemeal and fragmentary knowledge of reality. Man is a rational being, he connot live without metaphysics. Attempt has been made by the votaries of linguistic analysis in recent years to banish metaphysics from its pre-eminent position, but this has caused intellectual vacuum and anarchy. The sooner it is restored to its rightful important place, the better it would be for balanced intellectual progress and prosperity of the world.—D.B.S.

572. Srinivasan, G. :—*The Dialectic of the Individual.*

AP, XL, No. 6, 1969, pp. 242-45.

Hegelian dialectic of reason consists of three stages—thesis, anti-thesis and synthesis. But what is seldom emphasized in this dialectic of cosmos, in the dialectic of individual. The first stage in the dialectic of dynamism of human existence, is the stage when the individual has not yet awakened to his individuality or personal existence. The anti-thesis of this anonymous existence is the stage of being when the individual develops a craving to distinguish himself from others in everything so as to be recognized as the 'exceptional'. The third stage is the stage of synthesis between the anonymous existence (thesis) and extreme form of self assertion (anti-thesis). It is the stage when the individual recognises and respects others' freedom while exercising his own freedom. These three stages arise out of the three constituents of human personality which Sāṁkhya describes as *sattva, rajas* and *tamas*. At the third stage there is the level of social and moral existence. Man's spiritual progress beyond the level of social and moral existence can, however, result from a total transformation of his personality. This is the fourth stage of dialectic which is divine or transcendence. This ultimate integral synthesis is the general orientation of all human existence, but each has to realize it for himself.—H.S.S.

573. Srivastava, V.C.:—*Sūryapūjā Viṣayakaṁ Paurāṇikavivaraṇam. (The Purāṇic Records on the Sun-worship). (In Sanskrit).*

Pur, XI, No. 2, 1969, pp. 229-72.

For summary see under section III.

574. Swami Ananyananda :—*The Paths of Yoga in the Gītā—Jñāna-yoga.*

BRIMC, XX, No. 6, 1969, pp. 151-59.

The supreme aim of *jñāna-yoga* consists in the establishment of identity of *jivātman* with *Paramātman.* This identification leads to the realization of the eternal truth : *Sarvaṁ-khalu-idaṁ-Brahma.* The realization of this truth leads to the renunciation of baser instincts and egohood in human personality. At that time individual has the realization : 'I am Brahman'.—A.K.S.

575. Swami Apurvananda :—*Ācārya Śaṅkara*

VK, LV, No. 9, 1969, pp. 392-94.

One of the series of articles describing the life of Ācārya Śaṅkara was endowed with extraordinary powers from his childhood and when

he went to Govindapāda, a renowned *Yogī* of his time, at Oṁkāranāth, he mastered three *yogas* in a short span of time. At the age of eleven, he attained perfection that showed promise of his greatness in the spiritual field. After the death of his *guru* Govindānanda, he went to Kāśī, the holy city he actually 'discovered' where he had experience of indescribable upsurge of spiritual ecstasy. His pilgrimage to Varanasi marked the beginning of his life as a great spiritual Teacher because it was here that large number of aspirants owing allegiance to different religious sect came in his contact and were converted to his philosophy of life.—D.B.S.

576. Swami Prabhavānanda :—*Yoga—True and False.*

VW, 193, 1968, pp. 30-45.

Many false notions of *Yoga* are prevalent in west. According to the founder of the science of *Yoga*, Patañjali, *Yoga* is the method of controlling the vagaries of mind and the ultimate purpose of controlling the mind was to reveal the truth of God. Unfortunately *yoga* is being identified with what in India we call '*haṭha yoga*' which is limited mainly to *āṣana* and breathing excercises. Similarly some persons in west falsely think that *yoga* is mere meditation. Other wrong notion about *yoga* is that in order to make mind quiet, we should make it altogether blank. In contrast to this, real *yoga* is that gradually a man must free himself from all mental distractions. For this purpose eight limbs of *yoga* including *yama-niyama*, *āsana*, *prāṇayāma*, *pratyāhāra*, *dhāraṇā*, *dhyāna* and *samādhi* are to be practised.—H.S.S.

577. Swami Prabhavananda :—*Mysticism True and False.*

VW, No. 194, 1968, pp. 7-17.

The means by which God becomes revealed in the hearts of the each and every man and all his doubts are gone, is called real mysticism. God, the eternal Reality has been defined as the 'eternal amongst the non-eternals of life and the highest abiding joy in the midst of fleeting pleasures of life'. The proof for the existence of this ultimate Reality, God, does not lie in the scriptural authority but in the possibility to experience God. Mysticism is not the skill of performing miracles. Upaniṣads inspire a man to realize God in the present life to escape the cycle of births and deaths. Christ also preached to seek purity of heart, because through it one can realize *prajñā*, the illumined knowledge. This *prajñā* is same as *Samādhi*, *nirvāṇa* or *turīya*. This experience is inexpressible in words and therefore non-communicable. Seeing visions is not also mysticism unless the seer finds fulfilment in the eternal Reality. That is why the false psychic visions aroused by

drugs cannot be called mysticism. True mysticism is the conviction that God can be seen and be realized and that to have this realization is the only purpose of life.—H.S S.

578. Swami Prabhavananda :—*God is All.*

VW, No. 198, 1969, pp. 24-28.

The author maintains that all phenomena of Nature are expressions of *Brahman* or the ultimate spiritual reality. Therefore, wisdom consists in the fact that persons should see the expression of God in all things of the Universe.—A.K.S.

579. Swami Prabhavananda :—*The Supreme Goal of Life.*

VW, No. 199, 1969, pp. 25-37.

According to the author of this paper there are three types of life-views viz., (i) Naturalism which lays stress on the present life and the validity of sense experience, (ii) Humanism which lays stress on the welfare and advancement of all human beings, and (iii) Mysticism which lays stress on the welfare and advancement of all human beings, Mysticism which lays stress on the authority of the scriptures. Furthermore, according to mysticism one must have personal experience of Reality. Mystical view of life lays stress on spiritual values. The naturalistic and humanistic views of life are inadequate. The mystic view of life, on the other hand, is more comprehensive and logically consistent than the naturalistic and humanistic views of life. The spiritual view of life is not strictly speaking incompatible with mundane view of life.—A.K.S.

580. Swami Satprakashananda :—*From Mortality to Immortality.*

VW, No. 196, 1969, pp. 28-36.

So long as man is considered to be physical or psychophysical being, death is inevitable for him. But as an spiritual entity he continues to exist. If death is taken to be end, it leaves human life completely meaningless and unexplained. Human reason does not accept it as end and there is craving for immortality. There is a difference between the objects perceived and the spirit that percieves. The spirit is always there even when the object is not. Through reasoning it is proved that the pure consciousness transcends body and this consciousness maintains our identity. It is changeless and blissful, although sometimes it is covered under the veil of ignorance. Immortality can also be achieved by realizing one's identity with the immortal spirit. The real self is never born, nor does it die. Thus the difference between mortality and

immortality is to realize that ma'n pure spirit is deathless and Immortal and one with the supreme spirit.—H.S.S.

581. Swami Shraddhananda :—*The power of Silence.*

VW, No. 192, 1968, pp. 49-55.

According to Indian thought *Brahman* is silence, He is not an object of talking and thinking, but can be touched by self intuition which is not a cognitive process. The infinite Reality behind our thinking is an undivided Being and consciousness. Since Silence is the depth of our consciousness, it is God in his absolute nature. God has two natures, *Nirguṇa Brahman* (God without any attributes) and *Saguṇa Brahman* (God with attributes). It is *Nirguṇa Brahman* that is said to be silent. *Saguṇa* is however, grounded in *Nirguṇa*. Like God man also has double nature, viz., his *māyic* nature comprising of body and mind and his true nature, soul. By knowing the soul, we can know God. Vedānta says that we reach very near our true self in sleep, similarly the power that is moving the nature flows from a quiet and unseen source. Thus silence is the source of creativity. If a man wants spiritual illumination, he should dive deep into quietude which can be achieved by practising concentration.—H.S.S.

582. Taimni, I.K. :—*Glimpses into the Nature of Matter.*

Theo, XCI, No. 1, 1969, pp. 44-58.

Opens with a discussion on the meaning of the word *tattva*. *Tattvas* are innumerable, but the group of five *tattvas* called *pañcabhūtas* are well known. Discusses the nature of these *bhūtas* which play a great role in the interaction between *jīvātman* and its environment. Also examines the nature of *indriyas* which play the role of intruments of knowledge of objects. The relation or interaction between matter, mind and *indriyas* and the role of consciousness which is the integrator and stimulator of all activities has been discussed with the help of diagram. The nature of *tanmātra* has been explained. The relationship of *bhūtas* with *tanmātras* and *indriyas* and the reaction they produce in mind has been explained with the help of diagram.—D.B.S.

583. Taimni, I.K. :—*Glimpses into the Nature of Matter-IV.*

Theo, XCI, No. 3, 1969, pp. 193-99.

The word 'life' is used generally in a very loose and undefined sense. The word life is used for indicating a variety of natural processes which have growth decay etc. as characteristic features. A biologist uses this term in a restricted sense, a philosopher in wider sense and so

on. According to occult doctrine, there is only one Reality in existence and the different realities of existence such as consciousness, mind, matter and life are derived from that Reality. The relationship between different derivatives is one of basic unity; infact the derivatives are merely different expressions of the same Reality. Consciousness and Matter are two polar opposites which are called *Puruṣa* and *Prakṛti* in Sāṁkhya terminology, and life is the meeting ground for these twowhich have always interaction. Mind is merely modification of consciousness but life is the result of interaction of consciousness and matter which is seen in an objective material vehicle. Life is related to the vehicle and, at the same time, is associated with the vehicle is body in the same way as mind is related to consciousness and is in the real of consciousness. —D.B.S.

584. Taimni, I.K. :—*The Nature of Mind according to Vedānta.*

Theo, XCI, No. 4, 1969, pp. 317-32.

Mind has four aspects *citta, manas, buddhi* and *ahaṁkāra* all of which are involved in its working under different conditions and at different levels, *citta* may be considered as image making faculty of the mind. The Vedānta's conception of *citta* is, however, different from that of Yoga philosophy of Patañjali which uses this term in broader sense so as to include all the four faculties of mind. *Manas* is that aspect of mind which underlies succession of mental images. As the image are constantly changing, *manas* represents the dynamic aspect of mind. *Buddhi* represents the light of consciousness which illuminates the mental images. It is the faculty of mind which relates subject and object. *Ahaṁkāra* in the egoic centre from which the light of consciousness illuminating the mind is projected. It is not only a source of illumination but also as instrument of co-ordination of all experiences. —D.B.S.

585. Taimni, I.K. :—*The Nature of Mind according to Yoga.*

Theo, XCI, No. 7, 1969, pp. 47-57.

Discusses the nature of mind and mental perception as described in Sūtras 13-23 of *Yogasūtra* of Patañjali. Sūtra 13 indicates the relation between the nature of objects and their constitution in terms of the theory of the *guṇas.* Sūtra 14 also is devoted to the discussion of theory of *guṇas* which forms the pillar of *Yoga*-psychology. The nature of the term *guṇa* and the part played by it in perception has been critically examined in the light of modern knowledge. The concept of motion and its kinds have been discussed.—D.B.S.

586. Taimni, I.K. :—*The Nature of Mind according to Yoga.*

Theo, XCI, No. 8, 1969, pp. 86-100.

Discusses the nature of mind and theory of mental perception as given in *Pātañjala Yogadarśaṇa*. According to Patañjali, mind is insentient reality having to power of perception in itself. It merely receives images of objects. It has no light and, therefore, incapable of manifesting the image. It receives illumination from *buddhi* when it apprehends objects. In aphormism III-6 mind's function and role in perception has been brought out. There are other aphormisms dealing with the nature of mind which have been discussed in detail and with the help of diagrams.—D.B.S.

587. Taimni, I.K. :—*The Nature of Samādhi.*

Theo, XCI, No. 9. 1970, pp. 167-84.

Samādhi is only the last and the highest technique of *Yoga* but also is the very essence of *Yoga*. *Āsana* and *prāṇāyāma* are only necessary parts of the *yogic* discipline. There are infact eight *aṅgas* or techniques, the culminating point of these techniques is *samādhi.* It should not be confused with "trance" which is induced in a person by variety of factors. *Samādhi* is the highest mental state in which mind reaches, the highest state of refinement. It is of two kinds—*saṁprajñāta samādhi* and *asaṁprajñāta samādhi.* Other varieties of *samādhi* as described in Patañjala *Yogadarśana* have been explained in detail. —D.B.S.

588. Taimni, I.K. :—*The Nature of Samādhi-II.*

Theo, XCI, No. 10, 1969, pp. 236-47.

In continuation of an article on this very subject, the article discusses the essential nature of *samādhi* on the basis of some *sūtras* from *Yoga-sūtra* of Patañjali. The significance of the expression *Kṣīṇa vṛtti* in *sūtra* I, 41 has been examined in detail. The nature and 'reality' of object revealed in *samādhi* has been discussed. The occult doctrine regarding Divine Mind which forms the essence of every object and which is responsible for 'spinning' out of the object has explained with the help of diagram. The relation between *sabīja* and *nirbīja samādhis* has been fully brought on the basis of Sanskrit Text.—D.B.S.

589. Talib, G.S. :—*Bhakta Nāmdeva, A Study of his Spiritual Experience.*

JRS, No. 2, 1971, pp. 62-77.

Bhakta Nāmdev (13th Cent. A.D.) is one of the Saints whose sayings were included in the *Ādi Granth* by Guru Arjun Dev on account

of the fact that they voiced devotion to the Supreme being, and embodied his personal spiritual experience and laid emphasis on faith rather than external rituals. In fact Nāmdev is one of the major contribution to the *Ādi Granth*, others being Kabir, Farid, Ravidas. Following the tradition of other saints, Nāmdev has advocated the worship of Formless *Brahman* for which he used a number of names such as *Hari, Murāri, Nārāyaṇa, Viṭhal* etc. Although these names denote a particular deities of the Hindu Pantheon, he has used them in the sense of *nirākāra. Brahman*. Nāmdev's words are replate with mystic spiritual experience as he sees God everywhere, within himself and in the external objects. Though he speaks of love, passionate love for God, his love is abstract in essence. He is a saint who is not oblivious of the social conditions then prevailing in the country. He raises his voice against Hindu caste-code, arrogance of the priestly class. A number of quotations, have been given to to support author's analysis of the spiritual experience of the great Saint of Maharastra.—D.B.S.

590. Thite, Ganesh Umakant :—*Significances of Dīkṣā.*

ABORI, LI, Pts, 1-4, 1970, pp. 163-73.

Discusses various significances of the term *Dīkṣā* according to Vedic texts as well as those given by modern scholars. *Dīkṣā* signifies ecstasy, divinization, mystical generation, mystical death, purification and strenthening. The author comes to conclusion that it is not correct to assume that *Dīkṣā* has only one particular significance in view of the numerous explanations and etymologies given by different Vedic texts.—D.B.S.

591. Tipnis, S.N. :—*The Concept of Madhurā Bhakti in Indian Philosophy.*

IA, IV, Nos. 1-4, 1970, pp. 235-38.

In *Bhakti* literature, the term *mādhurya* is, for the first time mentioned in the works of Rūpagosvāmī (16th Cent). It is used to connote *Sarasatā*. *Mādhurya* is used signify *bhāva*, and not *bhakti*. Rupagosvāmi in his works, used *madhurā bhakti* to denote with *kāntābhāva*. Again *bhāva* is classified into (i) *Aiśvarya bhāva* in which love or devotion arises in the heart of a devotee on seeing the Lord's super-human powers. In this it is difficult to cultivate *ātmīyatā* ; (ii) *Mādhuryabhāva* in which the Lord looked upon as a near relation like father, brother etc., which fosters intimacy and culminates in the union with the Lord. This is seen in the works of the poets from Vraja in their devotion to Kṛṣṇa.

Mādhuryabhāva is inclusive of *śānta, dāsya, sakhya vātsalya* and *madhura rasas*. However *śṛṅgāra rasa* is held prominence, which is inclusive of *dāsya, sakhya* and *vātsalya*.

Utkarṣa of *mādhurya* takes place when one looks Kṛsṇa as husband and cultivates *kāntābhāva*—the closest relationship.

Madhurā bhakti : It is performed with *mādhuryya bhāva. Upāsana* is termed *Madhurā bhakti* according to the form devotion. The union of the devotee with the Lord is complete like the union of the bride with her husband. *Madhurā bhakti* is classified according to (i) *Kāntābhāva,* (ii) *gopībhāva* and (iii) *sakhībhāva.*

In *kāntābhāva,* a devotee looks upon the Lord as husband and upon himself as his beloved. It brings him nearer to God.

In *gopībhāva,* the devoted sings the *līlās* of *gopīs* with Kṛṣṇa and meditates on them as Sūradāsa and Parmānandadāsa.

In *sakhībhāva,* the devotee neither considers himself to be the beloved of Kṛṣṇa nor does he like to sport with him like the *gopī.* He struggles to achieve *sakhībhāva* of Rādhā through which he experiences that divine love which is tasted by the devotees through *kāntā* and *gopī bhāva.*—S.R.

592. Tripathi, G.C. :—*On the Nature of Indo-European Religion.*

DI, IX, No. 3, July, 1969, pp. 33-43.

Though the Vedas are the oldest literary monuments of the Āryan race yet they cannot be regarded to represent oldest religious conceptions of Āryan race of the time when they were still an undivided race. A comparative study of some ancient cultures like that of Lithusian world reveal parallel concepts and similar tendencies-a fact which might prove helpful in understanding Vedic conceptions in a correct perspective. Schräder has drawn attention of scholars to such similarities and has formulated the theory of Animism to explain the primitive religious tendency of ancient people to invest every inanimate object with life and worship them. The theory of Schräder has been examined in detail along with other alternative theories such as that of *Usmen* Frazer etc. The author shows that it was animatism which was work behind the development of ancient Āryan Gods. His conclusion finds explicit support in Keith.—D.B.S.

593. Tripathi, Kedarnath :—*Gītāyaṁ Sāṁkhyayogau. (Sāṁkhya and Yoga in Gītā). (In Sanskrit).*

Pra. XV, No. 2, 1970, pp. 146-51.

Describing the importance of *Gītā*, the author establishes that there is an important place of Sāmkhyayoga in *Gītā.* He analyses the Sāṁkhya

concepts of *prakṛti* and *puruṣa*, their mutual relation, non-attachment of *puruṣa* and *satkārya-vāda* etc. and discusses them on the basis of *Gītā*. He points out the atheism of Sāṁkhya and critically examines it in the light of *Gītā*.—S.N.S.

594. Tripathi, Rama Kant :—*Sarvadharma Samanvaya*. (*Synthesis of all Religions*). (*in Hindi*)

Pra, XVI, No. 1, 1970, pp. 111-17.

Discusses various ways of harmonising the different religions. There are three ways of synthesising the divergent religious currents, one by trying to discover areas of agreement in various religions and arriving at the unity of all religions, secondly by emulating the example of Sri Ram Krishna Paramhansa who practised *Sādhanā* laid down by different religions to demonstrate fundamental unity of religions, and finally by demythologizing religion shown by Swami Vivekananda. While attempt at synthesising divergent religious currents should be made, it should also be recognised that divergence of religions is not something undesirable, it is very natural and healthy too, indicating the virile nature of the development of religions.—D.B.S.

595. Tripathi, Rameshwar Prasad :—*Māyā Svarūpa Vimarśa*. (*An Enquiring into Nature of Māyā*). (*In Sanskrit*)

Pra, XV, No. 2, 1970, pp. 192-96.

Māyā has been accepted in one form or the other by almost all schools of Indian Philosophy. The author examines the concept of *Māyā* from the point of view of the *Upaniṣad*, the Dvaita Vedānta, Advaita Vedānta, Vaiṣṇava, Śaiva, and Sāṁkhya systems. In support of the interpretation of *Māyā* as held in different systems, copious quotations from texts have been given.—D.B.S.

596. Varadachari, V. :—*Treatment of the Schools of Religion and Philosophy, in the Maṇimekhalai*.

VUOJ, XIV, Pt. 1, 1971, pp. 9-26.

Chapters 28 and 29 of the *Maṇimekhalai* contain information on the systems of thought which prevailed in South India in the early centuries of the Christian era. The *Brāhma* and *Ājīvaka* systems do not generally get treated outside this work. Mention of presumption held as a *pramāṇa* by Kaṇāda goes against the *Vaiśeṣika* tradition. Neither determinate and indeterminate kinds nor the sense-object contacts are mentioned under perception. The Pāśupata, Kāpālika and other subjects

get no reference under Śaivism. The treatment of the *Sāṁkhya* system is in accordance with the views of Iśvarakṛṣṇa and Vindhyavāsin. The *Nyāyapraveśa* of Śaṁkara-svāmin, pupil of Dinnāga bears the influence of this poem in the treatment of Buddhist logic.—Author.

597. Verma, O.P. :—*The Mahānubhāva Sect : A Reassessment.*

NUJ, XIX, Nos. 1-2, 1968, pp. 34-41.

Mahānubhāva sect preaching a dualistic system was founded by Śrī Chakradharasvāmin of Gujarat. The article gives an account of the life of Chakradhara who during the 13th century A.D. started a revolt against vedic ritualism and casteism. The sect was recognised through different names as *mahānubhava pantha*, *Achyut pantha*, *paramārga* at different times and at different places. The sect spread even as far as Kabul and Kandahar. This devotional sect rejected *varṇāśrama dharma* and deprected untouchablity. The writer proves that the view that due to its non-traditional Hindu character it received favour from the Muslim rulers is unfounded.—G.B.

XIII POSITIVE SCIENCES

598. Bapat, G.V. :—*Vālmīki's Ideas on Medical Aid to the Wounded Soldier.*

SPP, X, No. 2, 1970, pp. 1-10.

For summary see under section III.

599. Cammann, Schuyler :—*Islamic and Indian Magic Squares, Pts. I and II.*

HR, VIII, No. 3, 1969, pp. 181-209; No. 4, 1969, pp. 271-99.

In the Islamic world and in Hindu India, people often wore rings or amulets figured with magic diagrams composed of letters, and in most cases these were obviously talismans derived from holy names or familiar charm phrases. However, in both civilizations we also find rectangular patterns of numbers used in the same way. It is clear that these, too, were considered sacred and effective as protective charms. The reasons for this reverence are fully explored in this research paper.

These numerical magic squares, like those in other lands, were composed of numbers arranged in such a way that each column, and every row, and the two main diagonals would all give the same sum. This ability to produce a common sum in several different ways has led to modern mathematicians to consider magic squares as merely mathematical curiosities or amusing games, and as such they have been relegated unjustly, of course, to the minor category of Mathematical Recreations. There is, however, no doubt that magic squares once enjoyed a much more important status as gleaned from Indian work like Nārāyaṇa's *Gaṇitakaumudī* (1356 A.D.) or such Arabic treatises as Muhy'l—Din Abū'l Abbās al-Būnī's *Shams al-ma'arif al-kubrā* (c. 1225 A.D.).—M.C.

600. Gurumaita, Bhuvneshwar Prasad :—*Pūrva Madhyakālīna Sāhitya meṅ Durga va Skandhāvāra.* (*Forts and Cantonments in Early Mediaeval Literatutre*). *(in Hindi).*

Sod. Pat., XX, No. 3, 1969, pp. 1-11.

Discusses the various types of *durgas* (forts) and *skandhāvāras* (cantonments) prevalent in the early mediaeval period. The Purāṇas

give us only six forms of *durga*, viz., *dhanu-*, *mahī*, *nara-*, *vārkṣa-*, *ambu—*, and *giri-durgas*. But at least 12 types of *durga* are known from Kauṭilya's *Arthaśāstra*, *Śukranīti*, *Kāmandaka-nītisāra*, *Mānasollāsa*, and Jyotirīśvara's *Varṇaratnākara*. Several types of *durgas* and *skandhāvāras* are described.—M.C.

601. Joshi, Kedardutt :—*Bhāratīya Pañcāṅgoṅ kā Punarmūlyāṅkana. (Revaluation of Indian Almanac). (In Hindi).*

Pra. XV, No. 1, 1969, pp. 70-76.

Points out the various differences in Indian astrological usages in regard to the preparation of horoscopes or fixation of a festive or religious occasion. Unlike the West, where the Gregorian calender is rigorously followed, Indian astrologers have adopted many bases, according to which they calculate or deduce certain things, thus arriving at different results.—M.C.

602. Jyotirmitra :—*Vālmiki-rāmāyaṇe Āyurveda-tattvāni. (Āyurvedic Principles in the Vālmīki-Rāmāyaṇa). (In Sanskrit).*

VS, III, No. 2, 1966, pp. 122-29.

It is patent to all that in the composition of a poet is reflected the social, political and cultural condition of its time. If one looks at the *Rāmāyaṇa* from the Āyurvedic point of view, one will find ample material to do justice to such a subject. The divine physicians, Aśvins, are referred to in similes as being celebrated for their beauty. The word *'vaidya'* occurs seven times in the *Rāmāyaṇa* where it is used in the sense of a 'learned man' and a 'physician.' There are references to surgery in the *Rāmāyaṇa* and also to the transplantation method. Certain medicinal herbs useful in surgery are also mentioned. A method of preserving the bodies like *taila-droṇīśāyanam* is referred to. It appears that the author of the Vālmīki-Rāmāyaṇa was aware of *Nyāyavaidyaka* also. There appears to be no reference to the *Kāyacikitsā*.—V.G.R.

603. Jyotirmitra :—*Vālmīki Rāmāyaṇa meṅ Cikitsā Vijñāna ke pragati kī Jhalaka. (A Glimpse of Therapeutic Development in the Rāmāyaṇa of Vālmīki). (in Sanskrit).*

Pra. XV, No. 2, 1970, pp. 75-106.

The *Rāmāyaṇa* refers to almost all the branches of therapeutics. *Aśvinīkumāra*, the divine doctor, *Dhanvantari* and *vaidya* are mentioned. Physical troubles connected with the disorders of *Vāta* (wind) are enumerated. Surgery including transplantation is implied. Operative midwifery, preservation of dead body and medical jurisprudence are known

to the poet. Dreams are described in detail. Vegetarian and non-vegetarian food, and uses of various beverages are mentioned, At least 145 kinds of medicinal plants are referred to. Gold, silver, iron and the various jewels are known. References to various kinds of poisons are also found.

—R.M.P.

604. Somayasi, D. Arka :—*The Peculiar Concept of Śīghroccha in Hindu Astronomy.*

VUOJ, XIV, Pt. 2, 1971, pp. 53-60.

In Hindu Astronomy, the process of reducing the heliocentric planetary positions to the geocentric is called *Śīghrakarma*, whereof the formula is : $\frac{a}{K}$Sin (S−P), where a=Maximum value of the correction, K=Radius vector from the earth's centre to the planet, S=longitude of the Sun in the case of Mars, Jupiter and Saturn and heliocentric longitude of the planet in the case of Mercury and Venus.

All interpreters misconstrued the Hindu Astronomical system to be geocentric, being guided by the wrong statement of some Hindu Astronomers, whereas the Mathematics and the formulation of the *Śīghrakarma* clearly reveal the planetary motion to be heliocentric. Bhāskara states that the centre of planetary motions is some *other point than the centre of the earth,* though he as well as his predecessors never stated in so many words that the motion is heliocentric. This paradox arose because the originators of the Hindu Astronomical system were prehistoric and as such were mystified as Brahmā, Sūrya, Vaṣiśṭha, Parāśara, etc. The author does not subscribe to the statement that the Hindus borrowed and then bluffed because originality could be traced in the Hindu system, besides more correct values for certain astronomical constants than were found in the Greek and other systems.

The paper gives the rationale as to how the heliocentric periods of planets and the heliocentric positions of the planetary points like aphelia and nodes were found by the originators of the Hindu system, where even Brahmagupta and Bhāskara appealed to the tradition *(āgama eva pramāṇaṁ),* etc., incidentally bringing out the significance of the point termed *Śīghroccha.*—Author.

605. Srivastava, Balaram. :—*Weights and Measures in the Amarakosha.*

JNSI, XXXIII, Pt. 2, 1971, pp. 118-19.

Amarakoṣa contains a brief description about weights, measures and *linear* measurements. It also refers to three types of *mānas—tulā,*

prastha, and *añjali* in this connection. *Guñjā* has been referred to as a primary unit (*ādya*) of weights. —S.P.S.

606. Vyas, Suryanarayan :—*The Basis of Kṛta-Kāla Gaṇana—An Analysis.*

JOIB, XX, No. 1, 1970, pp. 12-26.

From the inscriptions of the 5th cent. (e.g., of Mandasor) to the 10th cent. (e.g., of Gyaraspur-Mālwā), the word *Kṛta* has been found adjoined with Mālava before the 7th cent., and later on in the 9th cent., it got related with Vikrama. No wonder that the words *Kṛta-Mālava* may have been synonymous with Vikrama.

The *Kṛtayuga* was of a short duration and did not extend to thousands of years, because the *mānusa-yuga,* according to the Veda, was only of a hundred years *(Śaradaḥ śatam).* The *Sūrya-siddhānta* possibly referred to the same Kṛta-yuga before introducing the new system. This happened about 57 B.C. when Mālava-Kṛta or Vikrama *saṁvat* must have been started on the predominance of the Mālavas in that region during the 1st and 2nd cent. B.C.

Altekar believed that the era must have started after the name of the leader of the Gaṇa who was called Kṛta. He tried to trace the name Kṛta from the Purāṇas, but the Purāṇic name Kārtavīrya or *Kṛta*-vīrya escaped his attention. Due to the grand brilliance and traditions of the conquests of Kṛtavīrya Hayahaya, the foundation of the Kṛta *Saṁvat* has been laid. The Mālava *gaṇa* belonging to the Hayahaya clan was brought up in the tradition of Kṛtavīrya. This tradition, which had slackened in the Buddhist and Śuṅga period again became successful in regaining its strength and establishing its supremacy, and the Kṛta-Mālava *saṁvat* must be taken to commemorate this very important historical event.—S.R.

XIV SOCIAL AND ECONOMIC INSTITUTIONS

607. Basu, J.R. :—*Recognition of Merit in Caste-System in Ancient India.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 685-94.

There is evidence in the Saṁhitā and Brāhmaṇa texts that if a man of the lower caste or mixed caste happened to possess the wisdom of the Brahmins, he was held in esteem by the Brāhmaṇas even, e.g., Kavaṣa, son of Īlūṣa, a bastard born of maid-servant became the seer of the famous Vedic hymn *Āponaptrīya-sūkta*, Mahīdāsa, the author of the *Aitareya Brāhmaṇa,* was a Śudra.

Āpastamba-dharma-sūtra, Manu-smṛti, Yājñavalkya-smṛti and similar law books lend support to the upgrading of caste through knowledge or penance, and degradation of caste due to demerits. According to Patañjali, the author of the *Mahābhāṣya,* person can become a Brahmin in three ways, heredity, *karma* and enlightenment. Vidura, Dharmavyādha, Viśvāmitra etc., are instances in point. In the incarnations of Rāmacandra, Śrī Kṛṣṇa and Buddha, the Supreme Godhead chose non-Brahmin families for His manifestation. Some of the greatest saints of modern India also were born in non-Brahmin families. This proves that merit was the important factor in determining castes in ancient India; *guṇa* was given due importance: It drives home the truth 'Caste is character'.—Author.

608. Chakravarti, Chintaharan :—*A note on the Study of Feasts and Festivities of the Hindus.*

JGJRI, XXVI, Pts. 1-3, 1970, pp. 771-74.

Contains various useful suggestions and two draft proformas regarding an organised attempt to compile faithful descriptions of the rites and rituals connected with the feasts and festivities, with special reference to their salient features and their local variations. —P.G.

609. Chatterjee, A.K. :—*Glimpses of Social Life in the Kathāsaritsāgara.*

JAIH, III, Pts. 1-2, 1969-70, pp. 152-56.

An interesting reference in the *Kathāsaritsāgara* is to widow-pension who received one-fourth of the salary of her husband who was a court

employee of the king. Again, in those days there was no love lost between the mother-in-law and the daughter-in-law, and between the latter and the sister-in-law. Quacks and cheats of all kinds infested the towns. Widow re-marriage was possible. Peculiar instruments like the water-machines, wind-machines, fire-machines and wheel-machines existed and were used. The merchant class played a predominant role in the society. The Brāhmaṇas were practical, some avaricious and mean and some of them gamblers. Profligate and faithless women outnumbered the devoted ones. Gambling was a great vice of the people, and anti-social elements were very active.—S.R.

610. Chatterjee, Asim Kumar :—*Civic Sense in Ancient India.*

JAIH, IV, Pts. 1-2, 1970-71, pp. 203-06.

In the *Kulāvaka Jātaka,* Buddha rebukes a brother for drinking water without straining. The *Arthaśāstra* directs the City Superintendent to make a daily inspection of reservoirs of water, prescribes different punishments for throwing dirt and committing nuisance at wrong places, for causing mire or water to collect in the street, for throwing carcasses of small and big animals, reptiles and human beings in the street and for causing trouble to neighbours.

The *Viṣṇusmṛti* prescribes various punishments for the feller of trees; so also does Manu. In the *Manusmṛti* punishments for skilful but careless drivers and for those who engage untrained drivers are prescribed.

As regards civic sense relating to building of houses, the *Vaśiṣṭha-Dharmasūtra* states that near newly built houses and other constructions, there should be a passage 3 feet broad. Kauṭilya prescribes that for each house a sloping water-course should be made at a distance of 3 *pādas* from the neighbouring site. A Jātaka describes a Bodhisattva with 30 villagers rolling all stones out of the way and cutting down trees that stuck against the chariot-axles. They also smoothed rough places, built causeways, and halls and dug tanks for the villagers.—S.R.

611. Dharaiya, R.K. :—*Some Aspects of Social Life in Ancient India (Post-Gupta Era).*

Vid, XII, No. 2, 1969. pp. 38-41.

In the Post-Gupta era, some notable changes had taken place in the social institutions due to the impact of the Brāhmanical reaction against the social reform movements of Buddhism and Jainism. Four *varṇas* existed only in theory, while in practice society was divided in groups and sub-groups according to professions, from which several castes of the medieval and modern periods arose. Foreigners like the

Śakas, Hūṇas and others, being assimilated by this time in the Hindu society, contributed in creating a new tribe called Rajputs, who played a dominant role in the medieval period.

The other notable change was the reduction of the marriageable age of the girls. She was generally married before she attained puberty. The Kṣatriya girls were exception to this change. *Anuloma* marriage was not uncommon, but *Pratiloma* marriage was condemned.

The deterioration in the position of women varied according to case and position, but the devoted wife *(pativratā)* was highly respected and there were brilliant lady scholars like Rājyaśri, Vāsavadattā and others. Varāhamihira's remarks about the position of women, perhaps, reflect the actual state of women in the period.—Author.

612. Gokhale, Balkrishna Govind :—*The Brāhmaṇa in Early Buddhist Literature.*

JIH, XLVIII, Pt. 1, pp. 51-61.

The relationships between early Buddhism and the Brāhmaṇas were characterized by a curious combination of reluctant admiration and undisguised dislike on both sides.

The Brāhmaṇas had entrenched themselves firmly in positions of intellectual and social leadership. Early Buddhism arose in Magadha and Kośala which had a large Brāhmaṇa population. They officiated at the performance of great Vedic sacrifices. That Buddhism effectively killed the Vedic cult is not borne out by evidence. The Brāhmaṇas were also in demand in the popular religious practices. *Daśabrāhmaṇa Jātaka* gives a long list of un-Brahmanical professions practised by the Brāhmaṇas. *Brahmadeyya* lands formed a great economic basis for the Brāhmaṇas, and those enjoying such lands were the most substantial and conspicuous land holders. Pāli evidence suggests that *Brahmadeyya* practice was as old as 550 B.C. These Brāhmaṇa land-holders were quite capable of and prepared for administrative duties as *dūtas, parisās* and *amaccās*. It was this convergence of social, economic and political powers that made the Brāhmaṇas (and others enjoying *Brahmadeyya* lands) invulnerable to attacks from Buddhism.—S.R.

613. Javalia, Brajamohan :—*Mevāṛ meṅ pracalita Prācīna lāga-bāga evaṁ Baith-begāra.* (*Ancient Village Taxes and Unpaid Labour prevalent in Mewar*). (*In Hindi*).

Sod. Pat, XX, No. 2, 1969, pp. 71-85.

There were many sources of taxation in ancient India. The *Amarakoṣa* relates at least five of them, viz., *bhāgadheya, bali, śulka*

upāyana and *upahāra*. There were many other minor sources too, e.g., wine, concubinage, fines, etc. Mewar being a very old kingdom in Rajasthan, all the above were found in vogue there. On the basis of the early mediaeval epigraphs, we may classify the various sources under *bhāgabhoga, hāṭaka, āyāta-niryāta*, *grāsa* (religious tax) and other taxes.

The treatment of *lāga-bāga* (equivalent to Skt. *biṣṭi*) or village taxes and unpaid labour mainly relates to mediaeval Rajasthan.—M.C.

614. Kaw, R.K. :— *Peeps into Agriculture in Ancient India.*

VIJ, IX, Pt. 1, 1971, pp. 164-78.

The *Pṛthu Vainya* legend mentioned in the *Atharvaveda* and narrated in detail in the Purāṇas contradicts the theory of the Western authorities that agriculture originated and spread from some country in the West. Pṛthu was the first king to practise and popularise agriculture.

Attempts have been made to prove the arts of a civilization like agriculture, pottery, metal-works, writing etc., to have spread from the ancient-most civilization of the Narmadā valley (over 2,50,000 years old) to Sumeria, Mesopotamia, Babylonia and other western countries.

The age of Indus civilization (c. 3250-2750 B.C.), Vedic Age (*c.* 2500-500 B.C.) and Mauryan Age (400-300 B.C.), all provide evidence of the pratice of agriculture. The *Arthaśāstra* gives details of planning and pursuing the art of agriculture. Post-Vedic literature, the *jātakas*, Jain texts, the Purāṇas and evidence from South India testify to the advanced stage of agriculture in the country.—S.R.

615. Modak, B.R. :— *Veda-Vrata.*

IA, V, No. 1, 1971, pp. 35-37.

The origin of this *vrata* is linked with the *Atharvaveda*. The various varieties like *Mṛgara-vrata, Yama-vrata* and *Mitra-vrata* are described. The strict regulations with the procedure to be followed in the case of the performance of each *vrata* are given in great detail. The order of the *vratas* to be observed is detailed as *Sāvitri-vrata, Veda-vrata, Kalpa-vrata, Maila-vrata, Mailottara-vrata* and *Sammita-vrata.* —J.B.K.

616. Moghe, S.G. :— *Vijñāneśvara and Nīlakaṇṭha as the Interpreters of the Yājñavalkya-smṛti.*

VUOJ, XII, Pts. 1-2, 1969, pp. 19-30.

The utility and supreme importance of Vijñāneśvara and Nīlakaṇṭha for a proper understanding of the *Yājñavalkya smṛti* from the Mīmāṁsā

point of view can hardly be gainsaid, taking into account the relative greatness of these masters in different aspects. – K.D.S.

617. Shelat, J.M. :— *Our Cultural Heritage.*

Vid, XII, No. 2, 1969, pp. 42-53.

Heritage means the legacy inherited from the past, those permanent values touching the intellect and the spirit of man, the civilisation, the machinery and the organisation created by our ancestors. Most of the ancient civilisations have vanished, but ours is the only one that has survived with full vigour and vitality. The reasons for this continuity of civilisation and unity of India are to be found in the pacifism and tolerance, the flexibility and fluidity of our social structure, the pull and power of absorption of Hinduism, and the statesmanship and wisdom possessed by those whose task it was not to prevent a break in the career of our civilisation.—U.V.S.

618. Wagle, N.K. :— *The History and Social Organization of the Gauḍa Sāraswata Brāhmaṇas of the West Coast of India.*

JIH, XLVIII, Pt, 1, 1970, pp. 7-25.

The author has discussed the social and cultural history of the Gauḍa Sāraswata Brāhmaṇas (GSB.) of western India during the millenium and a half of its existence. He has first discussed their migration from the north India (Punjab). According to the *Skanda Purāṇa*, Paraśurāma brought them from Tirhut to Goa. Kosambi describes their actual settlement between the 4th and 9th cen. A.D. Socially, their main groups were Chitpavana, Deshastha and Karadhas. Persecuted by the inquisition of Christian missionaries, many families left Goa. Regionally, they were scattered between Konkana, Thana, Ratnagiri, North and South Kanara, Malabar, Kerala, etc. Their language is Konkani, variously described as a dialect of Marathi, or formed by imposition of a northern Prakrit variety and the super-imposition of a Konkan Marathi variety. Inscriptions from A.D. 600 to 1400 testify to the existence of the GSB in Goa.—S.R.

619. Wagle, N.K. :— *The History and Social Organization of the Gauḍa Sāraswata Brāhmaṇas of the West Coast of India.*

JIH, XLVIII, Pt. 2, 1970, pp. 295-333.

All the Gauḍa Sāraswata Brāhmaṇas are Ṛgvedic and follow the *Āśvalāyana-sūtra* for their rituals. Their heads are called *Svāmīs.* Sectarian differences developed between the Śaivite and the Vaiṣṇavite Sāraswata Brāhmaṇas in the mediaeval and British periods of Indian history.—S.R.

XV VEDIC STUDIES

620. Abhaya Deva :—*Vedāṅgoṅ kī Vedārthopayogitā.* (*The utility of Vedāṅgas in understanding the Vedas*). (*In Hindi*).

Sav, 24, No. 11, 1971, pp. 253-56.

Vedāṅgas are not of much value, so far as the meaning of the Vedas is concerned. Though they are helpful to the proper understanding of the *Vedas*, yet they developed independently and acquired a quite different significance. From the utilitarian point of view the *Vedāṅgas* should be placed in this order—*Nirukta, Vyākaraṇa, Śikṣā, Chandas, Kalpa* and *Jyotiṣa.* In *Vyākaraṇa* also, only the *Svara-Vaidikī-prakriyā* should be taken as *Vedāṅga*.—Author.

621. Aiyyer, K.A. Subrahmanya :—*Vaikhānāsa-Sampradāyasya prācīnatvaṁ.* (*Antiquity of the Vaikhānasa sampradāya*). (*In Sanskrit*).

VS, IV, No. 3, 1967, pp. 207-19.

Ācārya Vikhānasa was the original propounder of this *sampradāya.* Vaikhānasa is mentioned as the seer in *RV*, IX, 66. He is not to be confused with Vāmra Vaikhānasa who is the seer of *RV*, X, 99. In the Kṛṣṇa Yajurveda and the Tāṇḍya-mahā-Brāhmaṇa, Vaikhānasa is the name of a particular *sāman.* In the Sāma-vidāna-Brāhmaṇa they are said to be hundred.

In the Sītopaniṣad Vaikhānasa is said to be a *mataviśeṣa* and at another place, Vaikhānaṣa is said to be *Viṣṇu.* In the *Nāradaparivrājakopaniṣad* it is said to be a particular *āśrama,* Bodhāyana provides us with minute details of a *vaikhānasa* ascetic. The Rāmāyaṇa used the word in the sense of ascetics. The Bhāgavata says that it is akin to *Vānaprasthāśrama.* The Māhābhārata says that they are particular types of *ṛṣis.* The purāṇas aver that it is a third *āśrama.*

This discussion suggests the antiquity of this *sampradāya* right from the Vedic times.—V.G.R.

622. Basu, Santona :—*Myths and Symbols of Lotus in the Vedic literature.*

VIJ, IX, 1971, pp. 26-33.

Myth about origin of lotus was first mentioned in the Maitrāyaṇi Saṁhitā 4.4.7. where lotus was said to be born of down-shining of

heavenly bodies, which in turn were forms of slayer Vṛtra, the demon. In Pañcaviṁśa Br. 18.9.6. the myth was retold with minor variations.

In these two books another myth about origin of lotus was woven. Lotus was said to be born of out of water, in which one third of Varuṇa's lustre entered. The purpose of these myths was to show the enormous strength of lotus for which purpose it was associated with Varuṇa's energy and the demon. In Taittirīya Br. 1.8.2.1 the origin of lotus was connected with consecration of the Āṅgīrasas, while in Śatapatha Br. 4.1.13 lotus was said to be the essence (*rasaḥ*) of waters gathered upwards to make stronghold for Indra.

Lotus, the embodiment or '*rasa*', is a symbol of fertility in connection with Śrī-Lakṣmī invoked in Śrī-Sūkta, a Khila hymn. The icon of Śrī-Lakṣmī sorrounded with lotuses, a Kuṣāṇa statue from Mathura (Ist cen. A.D.), is the translation of the Vedic conception found in Śrī-Sūkta.

The Vedic seers did not overlook the beauty of lotus pond (RV. 10.107.10) and lotus as a decorative element ('*Puṣkarasrajau* for the Aṣvinas). The close relation between lotus pond and divinity is mentioned in the Atharva Veda 5.17.16, where the former stands for divine blessings.—Authoress.

623. Bhandari, V.S. :—*The Origin of Vidūṣaka in the Yajurveda.*

NUJ, XIX, Nos. 1-2, 1968, pp. 29-33.

It is significant that the expression "*Hāsāya Kārim*" is preceded by another expression "*Narmāy rebham*" in the *Yajurveda*, as the Vidūṣaka is known to be *Narmasaciva*, and is associated with the hero. Also the expression *Hāsāya Kārim* in the *Yajurveda* and the expression *Hāsyakaraḥ*, a characteristic of *Vidūṣaka* are similar not only in words but in sense also. Therefore, if the origin of the *Vidūṣaka* is to be traced to the Vedic literature, it should be found in the *Yajurveda.*—K.D.S.

624. Bhat, G.K. :— *Minor Ṛgvedic Enemies of India.*

JUB, XXXVIII, No. 74, 1969, pp. 1-10.

It suggests that originally Śambara myth have a human basis and the identification with a nature form might have been a subsequent development. Such a possibility is particularly relevant among the associations of Indra who have much 'earthly' and human in his deified nature.

Śambara is referred to in 25 verses in the *RV*. There are a few references in other Saṁhitās, but they are either a repetition of *RV.* or an imitation of it.

Śambara alone is mentioned about 9 times ; in the other references Śambara is mentioned together with Vṛtra, Śuṣṇa, Aśuṣa, Pipru, etc. ; these are either human enemies or imaginery demons. Indra is the principal killer of Śambara ; but other gods like Soma, Maruts, Aśvina, Brahmaṇaspati and Viṣṇu are also credited with this killing.

The change from human basis to nature-symbol ('cloud') might have been influenced by several factors :

(a) The poets are rather vague in their descriptions and use several roots like √*han,* √*bhid,* √*randh,* √*ava+bhṛ,* √*anu+vind,* √*ṛṇ,* and even √ *ah* (causal), in referring to the killing of Śambara. The destruction of his 'cities' is mentioned by the same roots, √*vi+han,* √ *bhid*; and by √*vadh,* √*vi+ir* √*vi+as,* √*vi+ḍ.*

(b) The same vagueness is further reflected in traditional explanations. Some of them presuppose the identity with cloud, but in two cases Sāyaṇa, following Yāska, explains Śambara as 'Weapon-Wielder' (*śamba* weapon, *ra-matvarthīya*). In this way, the word could denote human enemy, as it may have a metaphorical signification.

(c) The mention of Śambara along with other enemies of Indra-human as well as mythical—and also the attribution of the feat to other Ṛgvedic deities may have confused the original identity and helped the nature-form identification.

(d) This appears to be so, particularly from two references : RV. I. 59.6 where Śambara 'killing is juxtaposed with shaking free of waters' ; and RV. II. 54.2, where Brahmaṇaspati figures in killing. These could have led to the transformation of a real mountain into a cloud, and of Śambara into a rain-cloud.

Once the nature base was ready, old memories of mythical feats of Indra and even memories of 'arctic home' could easily have entered into the concept and symbolic meaning attached to it.—Author.

625. Bhattacharya, Bhavani Prasad :—*Vaidika-Vyākarṇam*. (*Vedic Grammar*). (*In Sanskrit*).

SSP, LII, No. 2, 1969, pp. 34-43.

Some Pāṇinian sūtras belonging to *rutva, satva, ṇatva,* and *ṣatva* sections, dealing Vedic Grammar, have been translated into English along with a Sanskrit commentary.—K.D.S.

626. Bhattacharya, Bhavani Prasad :— *Vaidikavyākaraṇam.* (*Vedic Grammar*). (*In Sanskrit*).

SSPC, LII, No. 3, 1969, pp. 69-71.

The following Vedic *sūtras* have been translated into English and fully explained in Sanskrit :

1. *Sanoṭeranaḥ* (8.3.108)
2. *Saheḥ pṛtanartābhám ca* (8.3.109)
3. *Nivyabhibhóy dvyavaye va chandasi* (8.3.119)
4. *Om abhyādāne* (8.2.87).—K.D.S.

627. Bhattacharya, Dipak :—*The Reconstruction of Some Verses in Atharvaveda Paippalāda V.2.*

VIJ, IX, Pt. 2, 1971, pp. 290-98.

Paippalāda V.2.1, 4, 5 and 7 reconstituted with the help of the lately discovered Orissa MSS (=*Or*) show improvements upon the corresponding Kashmirian (=*K*) and Śaunakīya texts (=*Ś.* N.I). Verse 1 mentions the primal creation of the first-born principle. In verse 5[d] *Or* and *K* read *pūrvādardādavithuraścasannu* and *pūrvādaradāviduraś-casahnuḥ.* The reconstituted text *purvādardrād avithuras ca san nu* (=untrembled and real he had been formerly in deep sleep) refers to the first-corn one. *Dardrād* (<√*drā*, to sleep) is justified by (1) *Ś.* N. 1.6. where also the first-born one is mentioned as sleeping (*sasan*) and by (2) *Ś.* IX. 10. 9[ab] all the grey haired one praised the lonely youth—existent and deeply sleeping (=*dādrāṇaṃ* <√*drā*) on the back of water.) These resemble the Purāṇic theme of Brahmā awakening Nārāyaṇa sleeping on waters. Consequently in verse 7 Bṛhaspati praises the first-born one ; and in verse 4 Bṛhaspati is his divinity, (cf *Manusaṁhitā* I.11) where Brahmā is Nārāyaṇa as worshipped in this world. —Author.

628. Buddha Prakash :—*The Vedic View of life.*

VIJ, IX, Pt, 2, 1971, pp. 308-14.

The central finding of the Veda is that the multitudinous variety of the world is an emanation from a basic unity of being which has tendency to transform itself into materiality and has an inexhaustible capacity to seek manifestation in endless new forms.

The Ṛgvedic name of this unity is *tad ekam* 'that one' though it goes by many names. It is called *prāṇa* (life-principle) in the Atharvaveda

and is described as past and future and is said to be reborn again and again.

Creation is expression as well as co-ordination. In Vedic language it is called *yajña* which has the sense of assembling, meeting and contributing what one has to the whole. The basic idea of *yajña* is the intermixing of mind, life and matter (*vāk*) through the symbolism of *soma, agni* and *anna*.

The process of creation, evolution and manifestation of the one into many, passing through numerous phases, aspects and forms, culminates in man. The pre-eminence of man in the scheme of the cosmic process is manifest in an interesting discussion in the Aitareya Āraṇyaka, in which the various gods found their abode in the different parts of man's body.

This man, who is the abode of Brahman (i.e. *Puruṣa-puraṁ yo brahmaṇo veda yasyāḥ puruṣa ucyate AV.* 10-2-29), is identical with him, is not the member of any particular tribe or resident of any particular country. Man, the Universal, needs social frame work which implies classes and categories based on diverse criteria, not territorial or tribal, but functional and vocational. These social classes were sometimes distinguished as the limits of a supra-organism.

From the above, it is clear that, according to the Vedic view existence is real and positive, and not imaginary or ephemeral.—S.R.

629. Chakravarty, Apurba Kumar :—*The working Principle of the Vedāṅga Jyotiṣa Calendar.*

IS, X, No. 1, 1968, pp. 31-42.

In the present article the author discusses the working principle of *Vedāṅga jyotiṣa* calendar, which takes into account a five-year cycle, called a *Yuga* and prescribes a method of intercalation and extracalation to adjust the lunar year with the solar year. The author has based his finding on a verse of this Vedāṅga Jyotiṣa and seeks its justification in a description of *satra* referred to in the Taittirīya Saṁhitā and other works.—S.R.S.

630. Chaturvedi, Narmadeshvar :—*Bhāratīya Ṛṣiyoṅ kī Lokonmukhī Vicāradhārā.* (*In Hindi*).

Hind. XXIX, No. 1-4, 1968, pp. 212-17.

For summary see under section III.

631. Chaubey, Braj Bihari :—*Yāska-Kālīna Bhārata.* (*India in the time of Yāska*). (*In Hindi*).

RUS, No. 5, 1970-71, pp. 87-99.

For summary see under Section V.

632. Devasthali, G.V. :—*Status of the Atharvaveda.*

IA, V, No. 1, 1971, pp. 6-16.

This paper states that as far as the question of the status of the Atharvaveda is concerned, this Veda is as important as that of Ṛgveda for it is the only Veda among the other Vedas which provides a vivid and graphic description of the lower rung of the milieu or common strata of the society, while Ṛgveda with other two gives us only a glimpse of the life in the hierarchical strata of that society. The principle feature of this Veda is magic (*Yātu*) besides chants (*Mantra*) for the performance of various rituals. But that feature is very much conspicuous by its absence in the other Vedas, hence Atharaveda is rated low in importance. The one point which prominently goes in its favour is its potrayal of the daily life routine and the aspirations of the masses of the country. —J.B.K.

633. Devasthali, G.V. :—*The Life reflected in the Atharvaveda, Individual and family.*

IA, V, No. 2, 1971, pp. 69-82

This paper deals with the three aspects of human life, namely medicine (*Cikitsā*), want (*Kāma*) and sacraments (*Saṁskāras*) as depicted in the Atharvaveda. This Veda provides a good deal of detailed information regarding the various aspects of medical science, such as, anatomy, physiology, diagnosis, therapeutics, palliatives and preventives. It also enjoins upon an individual in his lone capacity with his family to perform virtuous deed (*Śiva Karma*) which accrue prosperity and happiness for him and his family, and further stresses the importance of performing various sacraments in his family according to the prescribed regulation. (79 *Niyamas*).—J.B.K.

634. Devasthali G.V. :—*Poetical Art in the Ṛgveda.*

RUS, No. 5, 1970-71, pp. 1-14.

The poetical art in the RV. has been analysed with reference to the following four factors, *prayojana, Svarūpa, hetu* and *viṣaya.*

The first is all kinds of worldly glory, fame and success—*Dhī, ṛta*, the second is the sweetness, conscious workmanship (*sudhita*). About the RV. the author thinks that all real poetry is only inspired by those who derive inspiration from these deities. The subject of a *Kāvya* is the discovery of the secret underlying the apparent subject (*niṇyā vacāṃsi*).—G.B.

635. Divekar, H.R. :—*The presentation of the first and the oldest Ṛksaṁhitā.*

SPP, VIII, No. 1, 1968, pp. 1-10.

The first and the oldest collection of Ṛgvedic hymns was composed during the twelve generations from Viśvāmitra to Bharata. The number of these hymns is fifty five. These ancient seers are eleven in number. The number of the deties is ten: *Savitṛ, Soma, Agni, Indra, Uṣas, Aśvinau, Pūṣan* and *Dyāvāpṛthivī*. Hymns were composed also on *Yama* and *Pitṛs* and were included in this old collection.

The metres used in this collection are *Bṛhatī, Paṅkti, Triṣṭubh, Jagatī, Śakvarī* and *Atiśakvarī*.—K.D.S,

636. Dumont, Paul-Emile :—*The Kāmya Animal Sacrifices in the Taittīriya Brāhmaṇa.*

PAPS, CXIII, No. 1, 1969, pp. 34-66.

Gives the text (accentuated) in Roman script along with translation in English and foot-notes indicating the application of the verses according to Sāyaṇa. Also refers to other sources containing similar texts found in the Saṁhitās and the Brāhmaṇas. The article pertains to the text of Taitt.Brā., eighth Prapāṭhaka of the second Kāṇḍa, wrongly indicated as that of third Kāṇḍa.—S.R.S.

637. Esteller, A. :—*Notes on "The Quest for the Original Ṛgveda"* (*Cf. "Annals B O.R.I., Golden Jubilee Volume, pp. 1-16, and Vol. L. pp. 51-54"*).

ABORI, LI, Pts. 1-4, 1970, pp. 59-76.

The portion of the two hymns that has thereby acquired a definitive text-critical form has been vastly increased and practically led to its completeness and thereby our method and text-critical approach have been fully confirmed by the nature and value of the results obtained. It should be needless to expatiate on the decisive bearing that the above facts have on the further text-critical reconstruction of the original

Ṛgveda of *ṛṣi-kavis*—beyond and behind our traditional *saṁhitā* palimpsest.—K.D.S.

638. Gajendragadkar, S.N. :—*The Word Śloka in the Ṛgveda.*

JUB, XXXVIII, No. 74, 1969, pp. 94-99.

A stanza in genaral *Anuṣṭubh* metre, object of praise, celebrity fame and proverb are some of the general meanings of the word *'śloka.'* Here we study its meaning its the Ṛgveda. The word *śloka* can be divided from the IE. *Klov-kos* meaning *śru* to hear. Originally the word meant 'sound'—that which is heard. The first development of the meaning is from sound to musical, rythmical sound. A melodious sound is bound to please the gods, hence it came to mean 'praise'. The glory or praise of god is expressed through a call. Thus the next meaning developed was call. In a few places *śloka* is used in the sense a song of praise.—R.M.P:

639. Kantawala, S.G. :—*The Hymn to Araṇyānī—A Study.*

JOIB, XX, No. 1, 1970, pp. 1-11.

The hymn to *Araṇyānī* (Ṛgveda X, 146) "the Genius of the Forest" is one of the late hymns of the Ṛgveda by the sage Aīrammada, in which personified forest is celebrated. It occurs in toto in *Taittirīya Brāhmaṇa* (*TB*) and some of its *ṛcs* are quoted in the Nirukta (N), Bṛhaddevatā (BD), Sāṅkhāyanagṛhya-sūtra (SG) and Ṛgvidhāna (RV). There are certain variations in the text in these works.

According to *BD* and *Anukramaṇī* the hymn is in praise of Araṇyānī. Sāyaṇa on *TB* says that it is to be recited by forest dwelling ascetics for their protection. According to *SG*, its 6th *ṛc* is to be recited while entering a water-masked circular space on the occasion of *Svādhyāraṇyaka*. Durga on *N* says that the poet recites it when struck with fear on losing direction in a forest. The *ṚVi.* prescribes its repetition after adoring Araṇyānī to escape from the forest.

There is some difference in its interpretation also. Veṅkaṭa-Mādhava's comments are very brief, while Sāyaṇa gives only one interpretation in the Ṛgveda, but in TB, he offers more than one interpretations.

In this lovely poetical hymn, animals and birds are fancied to worship the Goddess of the Jungle with their own distinctive sounds. The illusory appearances are described as they may appear to a lost traveller and the beauty of the hymns is enhanced by literary embelishments. The seer brings out the caretaking character of Araṇyānī.—S.R.

640. Kapadia, B.H. :—*Characteristic Activities of Indra.*

VUOJ, Pt. 1, 1971, pp. 1-8.

Indra is invoked in the *Ṛg.*-Veda in 250 hymns. He is the favourite national god of the Vedic people. He is more anthropomorphic on the physical side and is invested with mythological imagery. He is the national God of a warring and conquering people. His characteristic epithet is *Vṛtrahan*, Avestan *verethragna*. His activities, besides killing his enemies like Vṛtra, Śaṁbara etc., is connected with the Sun, the spreading of the space, the Heaven, the Earth. the establishment of the mid-region, and the mountains. The *Vṛtra*-fight is a sort of creation myth. Indra killed the serpent that envoloped the world. Waters were swallowed or enveloped by it. Indra killed the serpent, splits open the mountain, waters gush out, thereby life began for the humanity on the earth, Indra spreads the earth, pushes Heaven upward, makes firm heavens light, releases them from confinement, the sun and the mountains, etc., are established. These are some of the characteristic activities of Indra.—Author

641. Kenghe, C.T. :—*Kapila and Hiraṇyagarbha.*

SPP, IX, No. 2, 1969, pp. 56-62.

The author refutes the view of Swami Hariharānand Āraṇya that the founder of Sāṁkhya system, Kapila and the founder of Yoga system, Hiraṇyagarbha are one and the same person. He holds that the two are different historical persons and they cannot be the persons belonging to the age of the Ṛgveda.—S.R.S.

642. Ksirsagar, Duttatrey Balkrishan :—*Ṛgvede Pitṛsvarupaṃ.* (*Ancestorship in Ṛigveda*). (*In Sanskrit*).

Sāg, IX, No 2. 1970, pp. 187-90.

The *Ṛgveda* clearly mentions the difference between the ancestors of gods and men, and also shows their different paths. While the ancestors of gods sit in *vairāj* fire, the ancestors of men take *svadhā*, *ājya* and *soma*.—K.D.S.

643. Lokesh Chandra :—*In the Land of Vedic Studies.*

SPP, VIII, No. 2, 1968, pp. 16-25.

Describes in detail the purpose of his journey to Germany, the land of Vedic scholarship in this age, *inter alia*, throws some light on the

State Museum of Berlin, housing art pieces from Central Asia, which are greatly influenced by Indian art. The author points out the works on various subjects, contained in his father's Mongolian collection in microfilm form which are being developed and transferred to on paper.—S.R.S.

644. Modak, B.R. :—*The Veda-Vrata.*

IA, V, No. 1, 1971, pp. 35-37.

The *Veda-Vrata* is described in the Atharvaveda-Pariśiṣṭa (46). The regulations relating to that *Vrata* are given in detail. The *Vrata* is observed annually. It is also observed by the preceptor at the initiation of a celebate student. Mantras from the *Śānti, amholinga gaṇas* and the *vrātapati, Kūṣmāṇḍa samāsa* and *kāma* hymns are employed while offering oblatious. The first sixteen kāṇḍas of the Atharva-Veda are divided into four quarters. The first and the last mantras from these quarters are employed in the main part of the *Veda-Vrata*, along with the first and last mantras from the Ṛgveda, Yajurveda and Sāma-Veda. This *Vrata* is different from the *Veda-Vrata* described in the *Viṣṇu-Dharmottara Purāṇa* (3, 141.1-7) and quoted by Hemādri in his *Caturvarga-Cintāmaṇi* (*Vrata-kāṇḍa* 2.827-28.)—Author.

645. Mukherjee, R.N. ;—*Triśaṅku's Vedānuvacana in Taittirīyopaniṣad and its Perceptual Significance.*

Pra., XV, No. 1, 1969, pp. 104-13.

Examines Triśaṅku's *Vedānuvacanas* occuring in *Taittīrīyopaniṣad,* which are verbal rendering of his direct inspiring mystical experience. Discusses Śaṅkara's interpretation of the above passage and comes to conclusion that Śaṅkara has unnecessarily twisted the meanings of some words and tried to read his philosophy in this inspiring passage. The author has given his interpretation of the passage and has shown that the passage actually describes Triśaṅku's Yogic expansion of Vision. As a result of this he could have direct access to objects far and near, joyfully participate in the process of nature; he felt his unity with the sky and the sun, the mountains and the trees.—D.B.S.

646. Ojha, Radhakant :—*Agni—Eka Vaidika Viśleṣaṇa.* (*Agni, A Vedic Analysis*). (*In Hindi*).

Pra., XV, No. 2, 1970, pp. 184-87.

After giving the etymological meaning of the term *Agni,* discusses the development of the concept of Agni from RV. onwards. Agni has

been conceived differently in *Kalpa Sūtras, Grihya Sūtras, Purāṇas* and *Āyurveda*. Their different forms and function have been mentioned. —D.B.S.

647. Pandey, Srichandar :—*Ṛgveda meṅ Uṣā kā Vaijñānika Svarūpa.* (*Scientific Nature of Uṣā in Ṛgveda*). (*In Hindi*).

Pra, XV, No. 2, 1970, pp. 6-14.

Discusses the concept of *Uṣā* from the point of view of Vedic Astronomy. The author comes to conclusion on the basis of traditional interpretation that the total duration of Uṣākalā is 8 minutes and 36 seconds in the morning when neither stars are visible nor sun has arisen in the eastern horizen. The description of *Uṣā* throws some light on the original home of the Aryans which has also been mentioned in this connection.— D.B.S.

648. Panse, G.M. :—*The significance of Water in Indian Rituals and Ceremonies.*

SPP, VIII, No. 1, 1968, pp. 18-25.

Water is one of the fine elements of this universe and it is the 4th element in the process of creation and therefore is very near to the earth. Human being is Universe in miniature, and as such is identical with it. The various ceremonies, rituals and worships are the means to this end and here water plays an important part in Indian rituals as it is directly the cause of man and of the earth on which he is born.—K.D.S.

649. Panse, O.M. :—*Vāgeva Viśvā Bhuvanāni Jajñe.* (*Word has created the universe*). (*In Sanskrit*).

SSP, X, No. 1, 1970, pp. 7-14.

The Vedic 'Word' is creative power which becomes manifest in human body, provided it is properly tuned and set. And when capable of mounting the transcendental stage of the soul from which stage the original sound of Vedic words emanates from the mouth of seers along with the sense. The external world is originally and essentially of the nature of sound waves.—K.D.S.

650. Patyal. Hukam Chand :—*Remarks on the New Edition of The Kauṣītakī Brāhmaṇa.*

JOIB, XX, No. 2, 1970, pp. 101-14.

Besides the two printed editions, the editor E.R. Sreekrishna Sharma has made use of some new manuscripts,

The writer of the article says that the division of Sharma's text is different from the published editions—of Linder and of Poona. Sharma divides the text into Adhyāya, Brāhmaṇa and Khaṇḍa.

Patyal has given the variant readings of the three texts chapter-wise and pointed out the weak and strong points of Sharma's edition. The three appendices at the end, namely, (i) The Beginning passages of Each Khaṇḍa of KB and (ii) Alphabetical Index of the Mantras in KB and (iii) Alphabetical Index of the Repeated Passages in KB are most indispensable. The edition would have been more useful for keen readers if the editor had also pointed out the parallel passages found in the other Vedic texts for comparison.—S.R.

651. Prabhakar, C.L. :—*On the names of the Yajurveda.*

BV, XXVIII, No. 1-4, 1968, pp. 64-68.

Unlike the other Vedas, viz. RV, SV and AV, only the YV is available in two divisions, *Kṛṣṇa* and *Śukla.* These are distinguished and their names are no misnomer.

Śatapatha Brāhmaṇa (14.9.5.33) is the earliest to mention the term *Śukla* referring to the ŚYV. It meant the name to refer to Āditya from whom the Veda owed its origin. Various views—expressed in the traditional works like Jābāla Saṁhitā, Viṣṇupurāṇa, etc., and by the traditional scholars like Sāyaṇa, Mahīdhara, *etc.*, on the one hand and those of western scholars on the other—are discussed in the article. It is shown that the eastern and western—traditional and academic—scholarship concurred to repeat or remind in one way or the other the story of the preceptor Vaiśampāyana and his pupil Yājñavalkya originally available in the Viṣṇupurāṇa. This story explains the origin of the YV.

A comparison of the Taittirīya Saṁhitā and the Vājasaneya Saṁhitā in the aspects, viz., *Ṛṣī* tradition, *kāmyeṣṭis,* character, knowledge, style, etc., and other items of internal evidence, supported the names of the respective branches of that Veda. Finally, the paper contains a suggestion that the quest for finding out concrete reasons for such a division of the YV, would further be lucrative, in case a similar comparative study of all the *Sāṁhitās* of the respective branches of the YV with an emphasis for internal evidence is made.—Author.

652. Prabhakar, C.L. :—*Erotics in the Yajurveda.*

IA, Dandekar Felicitation Volume, 1968.

The origin of Erotics in its true sense finds place in the YV for the first time. Though RV has references, they are not as direct as in the

YV. YV contains a free expression of love and its feeling between man and woman and also the resulting act therefrom. The paper is a survey of such material under convenient subtitles available in the YV, ŚYV in particular. The entire data is with reference to the sacrifice and its various situations. The survey is made in the most interesting way, with a suggestion that this aspect of the YV would form an interesting chapter in the history of Ancient Indian Erotics.—Author.

653. Prahalad Kumar :—*Rigvede Alaṁkārāḥ.* (*Alaṁkāras in the Ṛgveda*). (*In Sanskrit*).

Sāg, IX, No. 2, 1970, pp. 161-74.

There is no dearth of figures of speech in the Ṛgveda. Of the *śabdālaṅkāras*, the *Vṛttyānuprāsa, Chekānuprāsa* and *Yamakas* are abundantly available. The use of *punaruktavadābhāsa*, a *Śabdārthālaṅkāra* iś also variously found. Of the *arthālaṅkāras*, the *śrautī upamā, rûpaka, viśeṣokti, ullekha, aprastutapraśaṁsā, arthāntaranyāsā, kāvyliṅga*, etc., are to be seen in so many *mantras*—K.D.S.

654. Ram Gopal :—*The Suffix 'Tati' in the Vedic Language.*

IA, V, No. 2, 1971, pp. 99-102.

For summary see under section IX.

655. Saraswat, Saraswati :—*Bṛhaspati, the Lord of Speech in the Ṛgveda.*

JDS, I, No. 1, 1971, pp. 63-66.

A small number of mantras depict Bṛhaspati as the Lord of Speech in the *Ṛgveda*. Some expressions connected with him such as, 'the wise of the wise', 'the best Lord of prayer', 'generator of all prayers', 'the reciter and the creator of all the *Sāmans*'. '*Saptāsyaḥ*', 'the destroyer of Vala by the force of his *mantras*', '*Mandrajihva*', etc., show that Bṛhaspati was the god who dominated the sphere of speech in the *Rgveda*. This aspect of Bṛhaspati served as a link between the concept of Bṛhaspati in the *Rgveda* and in the post-Vedic literature.—Authoress.

656. Satyanarayan, D. :—*Riddle of Śaunaka.*

SPP, VIII, No. 1, 1968, pp. 11-17.

The name of Śaunaka is found as a seer, a *Mantradraṣṭā* as a compiler of the Vedas, as a sect-teacher and as a spiritual guru. Some

rituals are also found in his name. His name is also available among the hymn-singer teachers of Ṛgveda, Sāmaveda and Atharvaveda and is associated with kings ranging from Janamejaya to Bṛhadratha. He is the chief instrument in the compilation of all the Purāṇas and the Mahābhārata.—K.D.S.

657. Sharma, B.R. :—*Mantu in the Ṛgveda.*

VIJ, IX, Pt. 1, 1971, pp. 38-44.

Mantu and its derivatives which occur in the Ṛgveda, are interpreted as thought, thinker, etc. But the author derives *Mantu* from $\sqrt{man}$, 'to speak' and the expressions, he thinks, fit in all contexts, in the sense of 'speech', 'speaker', etc. In *RV* X. 73.6. *rābhasasya mantavaḥ* means 'singers of energetic song'. In I. 42.5 and VI. 56.4, the epithet *mantumat*, possessor of speech. i.e., speaker, is quite apt for *Pūṣan* who is a pastoral god of the noisy cowherds. As an epithet of drink Indra in X. 134.6, too, it is quite appropriate. *Sumantu nāma*, 'a well-pronounced name' (X. 64.1), and *Sumantu-nāma* in VI,18,8 'a god whose name is well-uttered' is an epithet of Indra. In its contrast, *durmantu nāma*, 'a name not worthy of utterance' in X. 12, 6 is an epithet of Yama, the god of death. *Mantu* 'speechless dumb' as an a objective of irreligious (*akarman*). *Dāsa* is given because he speaks a different-tongue, not understood by the Aryans. *Tri-mantu* (I. 112·4 'triple-worded') also suits as an epithet of Agni or Aśvins who are well-versed in the three Vedas.—S.R.

658. Sharma, K.V. :—*Prāktana-bhārate vādakalā.* (*The art of Disputation in ancient India*). (*In Sanskrit*).

VS, IV, No. 3, 1967, pp. 228-39.

Some conventions of disputation are seen referred to in the Vedas. The victorious disputants were congratulated (RV. 10.71.10). AV also also suggests the use of medicinal herbs like *Aparājitā* and *pāṭha* for victory. The disputants came from different places and travelled also to different places (cf. ŚB.). The Bṛhadāraṇyaka Upaniṣad provides us with a number of details in connection with the sacrificial session of Janaka. The topic of disputation, the disputants for and against in the session of disputation, rules honouring the victor are all referred to here.

Refutation of the views of the opponent is referred to a number of time in Bauddha texts like Majjhimanikāya, Vinayapiṭaka, etc. The Bauddhas and the Jainas had to study a number of other *darśanas* besides their own *darśana*. This might have encouraged the art of disputation.

In the Upaniṣads we get a number of technical terms of the art of disputation, e.g., *tarka, vāda, yukti, jalpa, vitaṇḍā, chala, nirṇaya, prayojana*, etc.

This art was later on encourged in royal assemblies, learned assemblies, hermitages, *vihāras, upāśrayas* and *vidyāsthānas.*

Tantrayukti and Ānvīkṣikī are the two ancient texts dealing with this art. Caraka and Suśruta Saṁhitās have separate chapters dealing with this art. Vātsyāyana's *Nyāyabhāṣya* also deals with it.

The article then discusses *vigrahajalpa* and *jalpavitaṇḍā, sandhāya saṁbhāṣā* and *vigṛhya saṁbhāṣā. Pratyavara, pravara* and *sama* are the three types of disputants. The art of disputation was thus sufficiently developed in ancient India.—V.G.R.

659. Sharma, U.C. :—*Madhucchandas Vaiśvāmitra* (*in the Vedic and Post Vedic Literature*).

SPP, X, No. 1, 1970, pp. 15-24.

Discusses the personality of Madhucchandas, son of Viśvāmitra and cites all references found from the oldest source-*Aitareya Brāhmaṇa* to the epics, *Purāṇas* and other works. The author concludes that M. was a great seer, and that he was famous for his *Praūga* in later *Brahmaṇa* and *Sūtra* literature. He has also refuted the statement that Viśvāmitra had 101 sons. M. had Jetā, Aghamarṣaṇa and Dhanañjaya for his sons.—S.R.S.

660. Singh, Amaldhari :—*Ṛgveda-Śākhā-Vimarśa.* (*A Critical Study of the Śākhās of Ṛgveda*). (*In Hindi*).

Pra, XVI, No. 1, 1970, pp. 74-84.

Discusses the number of *Śākhās* in which the four Vedic Saṁhitās have come down to us. According to Patañjali RV. had 21, YV. 100, SV. 1000 and AV. 9 Śākhās, a total of 1130 Śākhās. According to Caraṇavyūha, however, RV. was divided into *Śākhās.* Unfortunately most of the *śakhās* are now lost to us. The author examines material available under the *Śukla Śākhās* and examines the contents of other *Śākhās* which are no longer available on the basis of textual references in other works.—D.B.S.

661. Tripathi, G.C. :—*The Indo-European Gods of Sky.*

DI, IX, No. 4, 1969, pp. 65-72.

Discusses the nature of two important gods of Indo-European family, namely, Dyeus (Dyus) and Uorurenos, on the basis of comparative

Philology and Mythology in order to assess their role in determining the nature of Indo-European gods.— D.B.S.

662. Tripathi, Hariharnath:—*Sāmājika Aspriśyatā— Vaidika Dṛṣṭikoṇa.* (*Social untouchability— A Vedic view*). (*In Hindi*).

Pra.. XVI, No. 1, 1970, pp. 21-27.

Examines the conception of *Varṇa* on the basis of material available in the Vedic Saṁhitās. There is sufficient evidence in the *mantras* of the RV. that the term *varṇa* signified colour and not caste, and that all those people who did not conform to Vedic *dharma* and code of conduct were called *dāsas* for whom such epithets like *akruta, paṇi, aśraddha, etc.,* have been used. During the time of the composition of YV, however caste system appears in rudimentary form. YV. refers to different classes of people, the classification being based on various kinds of professions of individuals. During the time of *Rāmāyaṇa, Mahābhārata* and *purāṇas* large number of people belonging to foreign tribes came here and it is they who raised a banner of revolt against the prevailing Vedic tenets. The result of this was upheaval on social side and *Varṇa saṅkara* followed. The *Chāndogya Upaniṣad* mentions untouchability for the first time. *Bṛhadāraṇyaka* also refers to untouchability. Dharmaśastras and Smritis discuss in detail the problem of untouchability.—D.B.S.

663. Tripathi, Kailash Chander :—*Ṛ Saṁhitā evaṁ Nighanṭu—ek Adhyayana.* (*Ṛk Samhita and Nighanṭu, A Study*). (*In Hindi*).

Hind., XXIX, No. 1-4, 1968, pp. 198-202.

The present *Nighanṭu* with the commentary of Yāska, although the oldest *Kośa* of Vedic language, is a result of a long tradition of *Nighanṭu* and *Niruktas*. It cannot be said to be a *Kośa* on scientific lines, as it contains many words and meanings belonging to a later age and as the grouping of words is also defective. The author has illustrated his point of view by quoting ample examples from the *Nighanṭu*. —S.R.S.

664. Varma, Siddheshwar :—*Studies in Sanskrit Usage 3. Some special usage of the verb kṛ in Ṛgveda.*

VIJ, IX, Pt. 1, 1971, pp. 34-37.

For summary see under section IX.

665. Vekerdi, J. :—*On the Participle Iṣṇant in the Ṛgveda.*

AOC, XXII, Fasc. 3, 1969, pp. 377-78.

In this article the author discusses the occurrence of the participle *iṣṇant* in the *Ṛgveda* and comes to the conclusion that in the

later parts of RV, i.e. in Books 1, VIII and X the usage of *iṣṇant* (from the root √*iṣ* to desire) is found confused with *iṣnant* (from the root √iṣ to send) for the general from *iṣayant* or *iṣyant*—S.R.S.

666. Vishva Bandhu :—*Vedic Textuo-Linguistic Studies 8. An Atharvan Hymn to Lac (Lākṣā)—AV. V. 5.*

VIJ, IX, Pt. 2, 1971, pp. 281-89.

The author discusses in his commentary phonetical derivations of certain words in verses 8 to 11 of *Atharvaveda kāṇḍa* V, and their variant readings, if any, in its *Prātiśākhya* and finds the cognative correlates of the synonyms in Sanskrit.

In an *Addendum* at the end, he gives the interpretations of certain words occurring in verses 1 to 8 according to other Western and Indian scholars.—S.R.

667. Viswanathan, S. :—*The Hymns of Sir William Jones: I and II.*

AP, XL, No. 11 and 12, 1969, pp. 487-938 and 543-50.

The contribution of Sir William Jones (1746-94) as a pioneering English Orientalist who revealed the treasure of Sanskrit language and literature to the west has received considerable recognition. But his contribution to western understanding of India by means of poetry is less well-known. In a series of two articles, a survey of his invaluable contribution through poetry has been made. Sir Jones' poetical compositions include *Hymns to Hindu deities, The Palace of Fortune, The Enchanted Fruit Śankuntalā*; etc. The Hymns are the original poetic compositions, based on themes of Hindu Religion and Mythology. The *Palace of Fortune* and *the Enchanted Fruit* are Indian tales in verse, while *Śakuntalā* is a free-rendering of the famous Sanskrit drama *Śakuntalā*. A detailed analysis of the contents of the *Hymns* has been made.—D.B.S.

TITLES OF DOCTORAL THESES
I ARCHÆOLOGY

Ph.D./D. Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
1	Stone Age Cultures of Nalgonda District.	S. Nagbhushan Rao	Poona	1966
2	Stone Age Cultures of Chittor District, Andhra Pradesh.	M.L.K. Murty	Poona	1967
3	The Chalcolithic Cultures of the Deccan with Special Reference to North Karnatak.	M.S. Nagaraj Rao	Poona	1967
4	Pleistocene Studies in the Upper Krishna Basin.	R.S. Pappu	Poona	1967
5	The Stone Age Cultures of the Upper Sone Valley (Madhya Pradesh).	Nisar Ahmad	Poona	1967
6	Pre- and Proto-History of South-Western Andhra Pradesh.	V.R. Reddy	Poona	1968
7	Some Aspect of Pleistocene Stratigraphy and Pre-Historic Archæology of the Central Narmada Basin.	S.G. Supekar	Poona	1968
8	Pre and Proto-Historic Investigations in Shorapur Doab.	K. Paddayya	Poona	1969
9	The Archaeology of the Brahmaputra Valley of Assam (Pre-Allam Period).	R.D. Chaudhuri	Poona	1970
10	Studies in the Late Pleistocene of the Mula-Mutha Valley.	S.N. Rajguru	Poona	1970
11	Megaliths in North Karnatak.	A.A. Sundara	Poona	1970
12	Cultural Archaeology of Ahmednagar during Nizamshahi Period.	P.B. Gadre	Poona	1970

13	Archaeology of Rohtak and Hissar Districts (Haryana).	Silak Ram	Kurukshetra	1972

Subjects on which Research in being conducted
Ph.D./D. Phil.

14	Archaeology of Mahindergarh and Gurgaon Districts (Haryana).	Dharmpal Singh Poonia	Kurukshetra
15	Post Harappan Chalcolithic Cultures of Western India.	Arun Kumar	Nagpur
16	Archaeology of Coorg with special reference to Megaliths.	K.K. Subbaiah	Poona
17	Neolithic and Megalithic Cultures of Tamilnadu with Special Reference to Western Part.	B. Narasimhaiya	Poona
18	Archaeology of District Rewa.	A.G. Rehman	Poona
19	Sonārnadī ghāṭī kā Purātattva (Archaeology of the Sonar river Valley).	Pritam Singh Thakur	Saugar
20	Archaeology of Allahabad district (from early time to 1200 A.D.).	Rishiraj Tripathi	Saugar
21	Historical Archaeology of Bilaspur district.	Indra Sharma	Saugar

II ARTS AND CRAFTS

Ph.D./D. Phil. (Degrees Awarded)

1	The Chalukyan Architecture of Mahabubnagar District.	B. Rajendra Prasad	Poona	1968
2	A Study of Harappan Pottery (in Comparison with the Pre-Harappan and Post-Harappan Proto-Historic Ceramic Industries in the Indian Sub-Continent).	Omi Manchanda	Poona	1970
3	Rock Paintings and Engravings in Madhya Pradesh.	S.K. Pandey	Saugar	1970
	Devagarh kī Jaina Kalā Sāṁskritika Adhyayana (A Cultural Study of Jaina Arts of Devagarh).	Bhag Chandra Jain	Saugar	1970

5	Studies in Hair style of women in Ancient India with special reference to Sanskrit Literature.	Aditi Bhattacharya	Aligarh	1971
6	Almora and Pithoragarh Temples, their Architecture and Iconography.	Maheshwar Prasad Joshi	Lucknow	1971
7	Technique of Indian Painting (from the Śilpa Texts).	Ashoka Kumar Bhattacharya	Calcutta	1972

Subjects on which Research is being conducted

Ph.D./D.Phil.

8	Woman in Indian Art (From Earliest times to c.800 A.D.).	Madhu Misra	Panjab
9	Iconography of early Assam.	Arun Bhattacharya	Gauhati
10	Temple architecture of Assam with particular reference to the Ahom period.	Harendra Chandra Das	Gauhati
11	Art traditions in Haryana.	Sheela Devi	Kurukshetra
12	Arts and Crafts in Northern India (from the earliest times to c. 200 B.C.).	Neelima Dahiya	Kurukshetra
13	Brāhmaṇical Images of Central India (9th to 12th Century A.D.) and Iconographic Study with special reference to Śiva, Śakti, Skanda-Kārttikeya and Brahmā).	Ramashraya Avasthi	Lucknow
14	A Study of the Iconography of the Mediaeval Temples of the Vidarbha Region.	K.D. Kawadkar	Nagpur
15	Life under the Ikṣvākus as depicted in Nāgārjunakoṇḍa sculptures.	K. Krishnamurti	Nagpur
16	Yadav Sculpture.	S.R. Deshpande	Poona
17	The Analysation of the Stylistic Development of the Cave Temple Painting of Ajantā.	J.A. Anderson	Poona
18	Comparative study of Protohistoric Pottery of Saurashtra with Present Pottery of Various Tribes of Saurashtra.	S.H. Pandya	Poona

19	Hośaṅgābād Jile kī Prācīna mūrtikalā kā adhyayana (Study of the ancient Sculpture of Hoshangabad District).	Vidyottama Awasthi	Saugar
20	Vidiśā : Udayagiri kī pracīna mūrtikalā kā adhyayana (Study of ancient sculpture of Vidiśā-Udayagiri).	Shushama Chadda	Saugar
21	Vindhya-kṣetra kī Pūrva-madhyakālīna mūrtikalā kā Adhyayana (600-1200 A.D.) (Study of early mediaeval sculpture of Vindhya region).	Rekha Misra	Saugar
22	Gwalior tathā Morena Jiloṅ kā prācīna vāstu tathā mūrtikalā kā adhyayana (Study of ancient Architecture and Sculpture of Gwalior and Morena Districts).	Shashi Dikshit	Saugar
23	Madhya-Pradeśa kī Gupta kālīna Mūrtikalā kā Adhyayana. (A Study of Sculpture of Gupta period of Madhya Pradesh).	Urmila Awasthi	Saugar
24	Madhya Pradeśa ke Gupta-kālīna Mandir-vāstu kā Adhyayana (A Study of Temple - architecture of Gupta period in Madhya Pradesh).	Vinod Kumar Deolia	Saugar
25	A Study of Rock-Paintings of Barkhera area.	Suresh Chandra Jain	Saugar
26	Lalitpur tehsil (Dist. Jhansi) ke prācīna Mandir-vāstu tathā mūrtikalā kā Adhyayana (Study of ancient temple - architecture and sculpture of Lalitpur).	Behari Lal Babele	Saugar
27	Chatarpur Jile kī pracīna mūrtikalā kā adhyayana (Study of ancient sculpture of Chatarpur Distt.).	Nathuram Yadav	Saugar

28	Satnā Jilā Kī Prācīna Murtikalā kā Adhyayana (Study of the ancient sculpture of Satnā District).	Usha Khare	Saugar	
29	Iconographic and Cultural Study of North Indian Temple-Sculpture (9th-10th century A.D.).	Urmila Agrawal	Saugar	

III EPICS AND PURĀṆAS

Ph. D./D. Phil. (Degrees awarded)

1	Education in Vālmīki Rāmāyaṇa.	Sarat Chandran	Gauhati	1967
2	Nārada-Purāṇa : A Critical Study.	K.D. Nambiar	Poona	1969
3	Śrī Viṣṇubhāgavata purāṇayostulanātmaka-Śamīkṣaṇam (Śrī Visnu Purāṇa and Bhāgavata Purāṇa–a comparative Study).	Ramabhilasa Tripathi	Vārāṇaseya	1970
4	Ancient Indian Society, Religion and Mythology as depicted in the Brahmavaivartapurāṇa.	A.J. Raval	Baroda	1971
5	Śānta Rasa and its Depiction in Śānti-Parva of Mahābhārata.	Shaktiman Singh	Allahabad	1971
6	The Mahābhārata in the Assam Vaisnava Literature.	S. Bezbarua	Gauhati	1971
7	A Critical and Comparative Study of the Śivapurāṇa with special Reference to its Philosophical Background.	Sitanath Jha	Darbhanga	1972
8	A Critical Study of the Nāradīya Purāṇa with special reference to its Philosophical background.	Shiva Shankar Upadhayaya	Darbhanga	1972
9	The Kālikāpurāṇa-A Sociocultural Study.	Dharmeswar	Gauhati	1972

Subjects on which Research is being conducted

Ph. D./D. Phil.

10	Vāyu Purāṇa kā eka adhyayana (A study of Vāyu Purāṇa).	Uma Devi Sharma	Agra	

11	Garuḍa Purāṇa kā Sāṁskṛtika Adhyayana (A cultural study of Garuḍa Purāṇa).	Talvindra Kanta	Agra
12	Matsya Purāṇa kā Sāṁskṛtika Adhyayana (A cultural study of Matsya Purāṇa).	Akhilesh Bhardwaj	Agra
13	Purāṇoṅ ke ādhāra para tatkālīna Vāstukalā kā Vivecanātmaka adhyayana (A critical study of the sculpture on the basis of Purāṇas).	Rajeshwar Pathak	Agra
14	A critical and comparative study of some Non-Paurāṇika elements in Purāṇas.	Rama Shanker Srivastava	Allahabad
15	Mahābhārata meṅ Citrita Ācārasaṁhitā—Ek Adhyayana.	Man Mohan Singh	Allahabad
16	A Study of Rasas and Bhāvas in the main story of Mahābhārata.	Mridula Pandey	Allahabad
17	Kurukshetra in the Vāmana Purāṇa.	Sasankasekhar Parui	Calcutta
18	Society and Culture as depicted in the Garuḍa Purāṇa.	Arun Chadha	Delhi
19	A literary and linguistic study of the Bhāgavata Purāṇa.	Ashok Kumar Goswami	Gauhati
20	Purāṇoṅ meṅ sṛṣṭi Prakriyā kā ālocanātmaka adhyayana (Theory of Creation in Purāṇas – A critical study).	Kusum Gupta	Jaipur
21	Śrīmad Bhāgavata Purāṇa Meṅ Nārī Citraṇa.	Kusum Sharma	Kurukshetra
22	Vālmīki Rāmāyaṇa meṅ Bimba yojanā.	Jai Narain	Kurukshetra
23	Vārāha Purāṇa: Ek Sāṁskṛtika adhyayana (Varāha Purāṇa-A cultural study).	Brahma Mitra Avasthi	Lucknow
24	Arts in the Purāṇas.	Meena Jeste	Poona
25	Fables, Parables and Moral Tales in the Mahābhārata.	P Paut	Poona
26	A Lexicographic Study of the Bhāgavata-Purāṇa.	P.G. Joshi	Poona

27	Harivaṁśa Purāṇa—Eka Sāṁskṛtika Dṛṣṭi (Harivaṁśa Purāṇa—a cultural viewpoint).	Rukmani Jain	Raipur
28	Mahābhārate mukhya rasa-vivecanam (Principal rasas in Mahābhārata, A study).	Devanath Pandeya	Vārāṇaseya
29	Purāṇeṣu-vāstuvidyā vivecanam (Treatment of Architecture in the Purāṇas).	Lala Vihari Dvivedi	Vārāṇaseya

IV EPIGRAPHY AND NUMISMATICS

Subjects on which Research is being conducted

Ph.D./D.Phil.

1	A Study of Seals from Some East Indian Sites.	Chitrarekha Gupta	Calcutta
2	Brahmanical Mythology in Sanskrit Inscriptions.	Manisha Mukhopadhyay	Calcutta
3	Religious sects mentioned in Ancient Indian Inscriptions from the earliest times upto 1000 A.D.	Saroja Srinivasan	Panjab
4	A Literary Study of the Inscriptions of the Kalachuri Chedi Era.	Tal Puri	Delhi
5	Guptakālīn abhilekhoṅ kā Sāṁskṛtika adhyayana (Cultural study of Gupta Inscriptions).	Chandrahas Mishra	Jabalpur
6	Cultural Study of Gupta Inscriptions.	D.P. Dwivedi	Jabalpur
7	An integrated Study of Punch-marked coins with special reference to Darora-Hoard (Unpublished).	N.C. Ghosh	Kurukshetra.
8	Symbols, and Deities on Ancient Indian coins (upto A.D. 650).	Uma Srivastava	Lucknow
9	Madhyapradeśa kī Guptottarakālīna Abhilekhoṅ kā Sāṁskṛtika adhyayana (Cultural Study of the post Gupta Inscriptions of Madhya Pradesh).	Savitri Gangele	Saugar
10	Study of the Sātavāhana Coinage.	Brajesh Krishna Kathil	Saugar

Ph.D./D. Phil. (Degree Awarded)

11	Early History of Kashmir	Nirmala Kachru	Saugar	
12	Śilālekhādiṣu Prācīna Kāmarupasya Paricayaḥ (Ancient Kamarupa in the Inscriptions).	Jagdish Prasad Shukla	Vārāṇaseya	

V GEOGRAPHY

Ph.D./D.Phil. (Degrees Awarded)

1	Historical Geography of Madhya Pradesh from Early Records.	Pranab Kumar Bhattacharya	Calcutta	1972
2	The Geographical Information available in the Tīrtha-Yātrā Portion of the Skanda Purāṇa.	Umakanta Thakur	Darbhanga	1972

VI HISTORY

Ph.D./D Phil. (Degrees Awarded)

1	The Tai and the Tai Kingdom in Assam.	Padmeswar Gagoti	Gauhati	1961
2	Origin and History of the Khasi people.	Hamlet Bareh	Gauhati	1963
3	Life in Assam under Ahom rule—Politico-economic and Socio-cultural.	N.K. Basu	Gauhati	1967
4	Mediaeval Assamese Society as gleaned from Contemporary biographical Literature.	Sarbeswar Rajguru	Gauhati	1967
5	Relation of the Ahom Kings with the Tribal people of Assam.	Lakshmi Devi	Gauhati	1969
6	Political History of Kashmir, 600 to 1200 A.D.	Krishna Swaroop Saxena	Lucknow	1971
7	India in the age of Yaśovarman.	Shyam Manohar Misra	Lucknow	1971
8	The Sanskritic Sources of Travancore History.	K. Maheswaran Nair	Trivandrum	1971
9	History of Kalinga.	Dharmanarayan Das	Calcutta	1972
10	Sāhābāda Janapada kā Eka Aitihāsika Rājanītika evaṁ Sāṁskṛtika Adhyayana.	Brajakumar Pandey	Darbhanga	1972

Subjects on which Research is being conducted
Ph.D./D.Phil.

11	Uttarabhārata ke Sāṁskṛtika jīvan kā ālocanātmaka adhyayana (Sanskrita Śilālekhoṅ ke ādhāra para 1070-1200 A.D.). (A Critical Study of Cultural Life of N. India based on Skt. inscriptions, from 1070-1200 A.D.).	Dayavanti Khanna	Agra
12	History of Kurukshetra Region upto 1200 A.D.	O.P. Bhardwaj	Panjab
13	System of Land Tenure under the Ahoms.	S.K. Goswami	Gauhati
14	Economic history of Assam under the Ahoms.	J.N. Phukan	Gauhati
15	Inter-state relations in Ancient India.	P.P. Mishra	Jabalpur
16	Vākāṭakoṅ ke antargata Bhārata Kā Sāṁskṛtika adhyayana (Cultural Study of India under Vākāṭakas).	M.D. Mishra	Jabalpur
17	Yaśovarmā aur unkā kāla (Yaśovarman and his time).	Udaishankar Bhatt	Jabalpur
18	Social and Cultural History of Nepal.	M.R. Pandey	Jabalpur
19	Republican city states of North-Western India.	Reeta Shukla	Jabalpur
20	Political history of Haryana (From earliest times to c. 1200 A.D.).	Prem Datt	Kurukshetra
21	The Culture of the Ganga-Yamuna Doab under the Gahadawalas.	Santosh Airi	Kurukshetra
22	Gaṇaptya-Cult in Ancient India.	B.R. Sharma	Kurukshetra
23	India in the time of Śuṅgas.	Binod Chandra Sinha	Kurukshetra
24	Political history of Madhyadesha upto the rise of the Guptas (with special reference to Kuru, Pāñcāla, Sūrasena and Matsya Janapadas).	Nafe Singh Sulkhan	Kurukshetra

25	Śaivism in Ancient India (from the earliest times to c. 600 A.D.).	Ishwar Chandra Tyagi	Kurukshetra
26	Vararuci krita Prakāśa aur uskā sampradāya—Ek Samīkṣātmaka adhyayana (Prakrit-Prakāśa of Vararuci and his tradition —A critical Study).	M.L. Rastogi	Lucknow
27	Life in Northern India (325 B.C.-320 A.D.)—A Social Analysis.	S.D. Adane	Nagpur
28	A Cultural History of Nepal (up to the Malla Period based on Archaeological data).	K.R. Rade	Nagpur
29	Pre-History and Proto-history of Eastern Vidarbha.	B.K. Sinha	Nagpur
30	The Emergence of Early Farming Cultures in the Northern Deccan.	Nivedita Boga	Poona
31	Rajwade's contribution to Maratha History.	P.B. Deshpande	Poona
32	Pre-history of Sagar district (M.P.).	Bhagirath Prasad Chaudhary.	Saugar
33	Chattisgarh kṣetra kā prācīna Itihāsa' (Ancient History of Chattisgarh region--upto 15th century).	Radha Madhav Dass	Saugar
34	Vidiśā kā Itihāsa (from 6th cent. B.C. to 1200 A.D.) (History of Vidiśā—from 6th cent. B. C. to 1200 A.D.)	Hirdaya Narain Dwivedi	Saugar
35	Bāndā Jile kā prāk-itihāsa aur ādya-itihāsa (Pre-history and proto-history of Bāndā Dist.).	Jai Prakash Jain	Saugar
36	Gaṛhā Maṇḍala kā Rāja-naitika Itihāsa (Political History of Gaṛhā maṇdala).	Suresh Misra	Saugar
37	Cultural History of the Gupta period (mainly based on Epigraphic and Numismatic sources).	Haldhar Pathak	Saugar

38	Religious Cultures of Northern India (c. 600-1200 A.D.).	Brijendra Nath Sharma	Saugar	
39	Position of Women in northern India during early Medieval Period (600-1200 A.D.) mainly based on Archaeological Sources.	Urmila Prakash	Saugar	

VII INDIA AND THE WORLD

Ph.D./D.Phil. (Degree Awarded)

1	Cambodian Art	Ramchandra Das	Calcutta	1972

VIII LAW, POLITY AND ADMINISTRATION

D.Litt. (Degree Awarded)

1	Polity and Administration in the Purāṇas.	Ram Narain Jaiswal	Lucknow	1971

Ph.D./D. Phil. (Degrees Awarded)

2	Bhāratīya Āryadharma meṅ Dānadharma kī Mahimā.	Badrinath Jha	Darbhanga	1972
3	Prāchīna Bhārata ke Rājanītika Siddhānta aur Ādhunika kāla meṅ unkī upayogitā.	Sakuntala Mishra	Darbhanga	1972

Subjects on which Research is being conducted
Ph.D./D.Phil.

4	Dharmaśāstramīmāṁsā-Paddhatiḥ (Mīmāṁsā method in Dharma Śāstra).	Purohit Amritlala Monaji	Baroda
5	Democratic elements in Ancient Indian Monarchy.	Suman Bala Kaushik	Panjab
6	Mahābhārata-kālīna Rājanayas (Polity during Mahābhārata period).	Balram Tiwari	Jabalpur
7	Pramukha Smṛtiyoṅ meṅ Rājyavyavasthā (Adminstration in main Smṛitis).	S.C. Shrivastav	Jabalpur
8	Kauṭilya Arthaśāstra aur Yājñavalkya Smṛti meṅ Rāja Dharma, Ek Adhyayana.	Urmila Kundra	Kurukshetra

9	The Socio-Religious Aspect of the Smṛti Literature with special reference to the Yājñavalkya Smṛti.	Shalini M. Upadhye	Nagpur	

IX LINGUISTICS & GRAMMAR

Ph. D./D. Phil. (Degrees Awarded)

1	A Study of Varhadi Dialect in the neighbourhood of Akola.	Madhuri Bhagwat	Poona	1967
2	Appayya Dīkṣita : Life and Works.	D.G. Joshi	Poona	1967
3	Historical Grammar of Early Old Malayalam.	K.M.N. Menon	Poona	1967
4	Phonology and Morphology of a Magahī dialect.	A.C. Sinha	Poona	1967
5	The system of Kṛt Accentuation in Pāṇini and Veda.	M.D. Balasubrahmanyam	Poona	1967
6	A Descriptive catalogue of Gawdi—A dialect of Konkani.	P. P. Karapurkar	Poona	1968
7	Linguistic Analysis of Kumarvyas Bharat.	C. Onkarappa	Poona	1968
8	A Comparative Study of Kannada Dialects.	U.P. Upadhyaya	Poona	1968
9	Descriptive Analysis of Soliga.	K.S. Gurubasva Gowda	Poona	1969
10	A Bilinguistic Approach-A Functional Study.	K.H. Krishnamurthy	Poona	1969
11	Lamani Phonology, Grammar and Lexicon.	R.L. Trail	Poona	1969
12	Kālidāsa ke Nāṭkoṅ kī Prākrita bhāṣāon kā adhyayana (Study of Prakrit in Kālidāsa's Dramas).	Santosh Kumari	Kurukshetra	1970
13	Descriptive Catalogue of Katkari Dialect.	S.B. Kulkarni	Poona	1970
14	Telugu Grammar : A Descriptive Study of the Modern Literary Language.	N.S. Murthy	Poona	1970
15	Descriptive Grammar of Early Middle Tamil Represented by Hymns of Śaivite and Vaiṣṇavite Saints.	A.A. Pillai	Poona	1970

16	Historical Grammar of Tairukkural.	D. Singaravelu	Poona	1970
17	Pāninīya Vyākaraṇa meṅ Sphoṭa kā Svarūpa.	Chandra Bhanu Tripathi	Allahabad	1970
18	Malipa Malayalam : A Descriptive and Comparative Study.	S.P. Upadhyaya	Poona	1970
19	Northern India during the Tenth Century, A Cultural Study.	Kamla Chauhan	Lucknow	1971
20	Patañjali's Vyākaraṇa-Mahābhāṣya—Bahuvrīhi-Dvandvābnika.	J.A.F. Roodbergen	Poona	1971
21	Proto New-Aryan Phonology (A Comparative Reconstrution of the Phonology of Parent Indo-Aryan Language Based on Sinhalese, Sindhi, Bengali, Oriya, Gujarati, Punjabi, Bhojpuri and Hindi on Bhojpuri Speakers).	P.B. Saran	Poona	1971
22	The Kāśikāvṛtti and Vaiyākaraṇa Siddhānta-Kaumudī : A Comparative Study.	M.D. Sharma	Poona	1971
23	Sanskrit Compounds—A Philosophical Study.	M.S. Narayana Murti	Tirupati	1971
24	A Study of the Pāṇinian System of Accent.	Sukheshwar Jha	Darbhanga	1972
25	Apabhraṁśa Elements in the Language of the Caryāpadas.	Dhirendranath Sen	Darbhanga	1972
26	Linguistic Study of Kirātārjunīyam.	Lina Rastogi	Jabalpur	1972

Subjects on which Research is being conducted Ph.D./D. Phil.

27	Vārttikakāra Kātyāyana aur unke Pāṇini Vyākaraṇa meṅ yogadāna (Kātyāyana and his contribution to Pāṇini's Grammar).	Keshav Dev Sharma Gaur	Agra	

28	Aitareya Brāhmaṇa kī Bhāṣā Aur Pāṇini.	Ram Sagar Mishra	Allahabad
29	A Study of Gaṇaratna-mahodadhi.	Ram Ratti	Delhi
30	A Comparative Study of the Madhavīya Dhāturvṛitti and Kṣīrataraṇginī.	Kashinath Chaubey	Delhi
31	A Comparative Study of the Rupāvatāra and the Rupamālā.	Basudeo Tiwari	Delhi
32	A Study of the Dhātukāvya.	Push Raj Jain	Delhi
33	A Study of the Paribhāṣāvṛtti of Sīradeva.	Madhu Sharma	Delhi
34	A Study of Vṛtti-Samuddeśa of the Vākyapadīya.	M.K. Chaturvedi	Delhi
35	A Study of Sanskrit Uṇādi-Sūtras.	Kanshi Ram	Delhi
36	A Study of Ancient Indian Phonetics in the light of Modern Linguistics.	Indu Bala	Kurukshetra
37	A Critical Study of Sambandha Samuddeśa of Vākyapadīya with special reference to the Commentary of Helārāja thereon.	Virendra	Kurukshetra
38	A Critical Study of Appyya-dīkṣita with special reference to Chitramīmānsā.	R.P. Vidyalankar	Kurukshetra
39	A Critical Study of Jñāpaka-Samuccaya of Puruṣottama.	Amita Gupta	Kurukshetra
40	Hemacandra Kṛt Deśīnāmamālā—Ek ālocanātmaka Adhyayana (Deśīnāmamālā of Hemacandra, A Study).	Rashmi Pandey	Lucknow
41	Sentence Patterns and Structure of words in a Programme of Speaking Marathi.	R.N. Aralkutti	Poona
42	A Grammar of Dandam Naria.	K.N. Pandey	Poona
43	Stylistics in Modern Kannada with reference to Prose Fiction.	Sushila Iyenger	Poona
44	A Description of Nepali-Literary and Colloquial.	B. Mani Dahal	Poona

45	Dictionary Based on the Kāmasūtra of Vātsyāyana and the Allied Literature.	Raghubir	Poona
46	A Synchronic Comparison of Midnapur and Barisal Dialects of Bengali with Standard Colloquial Bengali.	Amala Dasgupta	Poona
47	The Descriptive Grammar of Nagercoil Christian Tamil Dialect.	D.L. Sankeethamony	Poona
48	Historical Grammar of Middle Telugu with special reference to the work of the Kavitraya.	A. Narasimhamurty	Poona
49	A Descriptive Analysis of Kosti-A Dialect of Marathi of Nagpur side.	S.A. Mahendale	Poona
50	A contrastive Analysis of Gujarati-Hindi.	U.R. Patel	Poona
51	Linguistic Atlas of Marathi.	S.G. Gassole	Poona
52	A Descriptive and Comparative Study of the Ballads of North Malabar.	J. Sujatha	Poona
53	A Descriptive Analysis of Mewati.	D.R. Bharadvaj	Poona
54	The Descriptive Analysis of Magar.	Subhadra Subba	Poona
55	Gadaba—A Dravidian Language.	P. Bhaskara Rao	Poona
56	Study of the 16th Century Hindi with Special Reference to Meera.	Mrs. Pushpa Joshi	Poona
57	Descriptive Analysis of Karhadi—A Dialect of Kasargode.	V.M.W. Paranjpe	Poona
58	Phonology and Morphology of Badage.	K.V. Srinivasan	Poona
59	Descriptive Grammar of Garo Language.	G.V. Natarajan	Poona
60	A Critical Study of Ujjvaladatta's Gloss over Uṇādi Sūtras.	M.V. Joglekar	Poona
61	Citations in the Kāṣikā.	S.L. Athalekar	Poona
62	Nipātanas in the Aṣṭādhyāyī.	R.M. Rishi	Poona

63	A comparative study of Sanskrit Grammars with special reference to Past Passive Participles.	M.D. Pandit	Poona
64	The Development of the Traditional Sanskrit Grammar (with special reference to the formation of the primary nouns).	R. Lakshmi	Poona
65	Gaṇaratnamahodadhi—A Critical Study.	Asha Phadke	Poona
66	Mahābhārata Kā Artha-vaijñānika Adhyayan (Semantic Study of Mahābhārata).	Jagat Narayan Dubey	Raipur
67	Development of Sanskrit from Pāṇini's time to that of Patañjali as far as Taddhita suffixes are concerned.	Jivan Lata Krishan Konhay	Raipur
68	The Development of the Sanskrit Language during the period between the Mahābhāṣya and Kāśikā.	P. Visalakshi	Trivandrum
69	Nāgeśa's Laghuśabandu-śekhara—A Critical Study.	P.K. Madhavan Nair	Trivandrum
70	Nāgeśa's Pradīpoddyota (Navahnika)—A Critical Study.	K.S. Meenambal	Trivandrum
71	Mahābhārate Apāṇinīyānāṁ Prayogānām Vimarśaḥ (A Study of Non-Paninīyan usage in the Mahābhārata).	Rama Shankar Mitra	Vārānaseya
72	Dhātvartha viṣaye Vaiyā-karaṇabhūṣaṇasiddhānta manjūṣayos tulanātmakam Adhyayanam (A Comparative Study of Dhātvartha as described in Vaiyākaraṇa bhūṣaṇa and Siddhānta-manjūṣā).	Bhup Ram Pandeya	Vārānaseya
73	Purāṇeṣu Vyākaraṇam (Grammar in the Purāṇas).	Chandra Dhar Shukla	Vārāṇaseya
74	Bhattojī Dīkṣita Nāgeśayor-mata-bheda-vimarśaḥ.	Pran Mohan Kumar	Vārāṇaseya

	(Differences of opinion between Bhaṭṭojidīkṣita and Nāgeśa).			
75	Vaiyākaraṇabhūsanasāra-Paramalaghumañjūṣayoḥ Siddhāntānam Samīkṣātmakam Adhyayanam (A comparative study of the theories of Vaiyākaraṇa Bhūṣanasara and Parama-Laghumañjūṣā).	Ram Manohar Misra	Vārāṇaseya	
76	Śābdikanayai-Kālasvarūpaḥ paryālocanam (A critical study of the concept of time by the school of grammar).	Narmadesva Tiwari	Vārāṇaseya	
77	Vyākaraṇaśāstradṛṣṭyā Saṁbandhasvarūpa-parvālocanam (Nature of Sambandha from the point of view of Grammar, A Study).	Shrikamla Pandeya	Vārāṇaseya	
78	Hemacandrakrita Śabdānuśāsanysa Samīkṣātmakam-adhyayanam. (A critical study of Śabdānuśāsana of Hemacandra).	Rama Sankar Misra	Vārāṇaseya	
79	Pāṇinīya Gaṇapātha Paryālocanam (A critical study of Gaṇapāṭha of Pāṇini).	Aniruddha Prasad Tripathi	Vārāṇaseya	

X LITERATURE AND RHETORICS

Ph.D./D. Phil. (Degrees Awarded)

1	Naiṣdhīya carita kā dhvani kī dṛṣṭi se viśeṣa adhyayana (Special Study of Naiṣadhīyacarita from the point of view of Dhvani).	R.D. Pandey	Kuru-kshetra	1970
2	Vastu, Nāyaka Evaṁ Rasa kī Dṛṣṭi se Bṛhattrayī Kāvyoṅ kā Adhyayana.	Sushama Kulsha-restha	Allahabad	1970
3	Murāri ke Anargharāghava kā Tulanātmaka Adhyayana.	Padmukar Mishra	Allahabad	1970

4	Evolution of Sarasvatī in Sanskrit Literature.	Mohd. Israil Khan	Aligarh	1970
5	Kālidāsa ke Kāvyoṅ kī Dārśanika Pṛṣṭhabhūmi (Philosophical Background of Kālidāsa's Kāvyas).	Purushuttam Dobbae	Jaipur	1970
6	Kālidāsa-granthеṣu Nāryāḥ Sāmājika Sthitiḥ (Position of Women in Society as described in the works of Kālidāsa).	Ram Kumari Agni-hotri	Vārāṇaseya	1970
7	A critical Study of Mālatī-mādhava of Bhavabhūti.	Raj Kumari Sharma	Aligarh	1971
8	The Bālarāmabharata-Its contribution to Indian dance and Drama.	E. Eswaran Nam-putiri	Trivan drum	1971
9	A Study of Subhāṣitāvali of Vallabhadeva.	Krishna Bhagi	Delhi	1971
10	Rājaśekhara—As a poet and Critic.	Sushma Kumar	Delhi	1971
11	The Development of the story of Nala.	Niranjan Das Munjal	Delhi	1971
12	Evolution of Śṛiṅgāra from Bharat to Paṇḍitarāja Jagannātha.	Chandika Prasad Shukla	Allahabad	1971
13	Literary Evaluation of the Poetic Works of Paṇḍita-rāja Jagannātha.	Kalpana Bagchi	Allahabad	1971
14	Kavi Karṇapur aur unke Mahākāvya : Ek Adhyayan.	Krishna Lata Singh	Lucknow	1971
15	Mṛcchakaṭika kā Śāstrīya, Sāṁājika evaṁ Rājanaitika Adhyayana (Literary, Social, Political Study of Mṛccha-kaṭika).	Uma Shanker Tripathi	Agra	1971
16	Sanskrit Mahākāvyoṅ Meṅ Bāla Varṇana (Prārambh se 1600 Isavī taka) Depiction of childhood an Sanskrit Mahākāvyas (from the beginning to 1600 A.D.).	Anna Purna Misra	Agra	1971
17	Sanskrit Sāhitya-Meṅ Śās-tra-Kāvya (Śāstra Kāvya in Sanskrit Literature).	Sita Ram Sharma	Agra	1971
18	Dhanapāla's Tilakamañ-jarī, a critical study.	N.M. Kansara	Baroda	1971

19	Śrī Harirayaji–His Life and Works.	R.G. Shah	Baroda	1971
20	Beast Fable Literature in Classical Sanskrit : A Cultural, Psychological and Literary Study.	Padma Kapila	Panjabi	1972
21	Sanskrita Sāhityāntargata Udvāha Saṁskāra (Marriage in Sanskrit Literature).	P.P. Goyal	Jaipur	1972
22	Buddhist Mythology in Pali Literature.	Jnanranjan Haldar	Calcutta	1972
23	Locana-Vimarśa (A Study of *Locana*).	Baidyanath Jha	Darbhanga	1972
24	Rasaprasthāna Aur Dhvaniprasthāna kā Adhyayana.	Laliteshwar Jha	Darbhanga	1972
25	A Critical Exposition of Poetic Blemishes as Elucidated in the Vyaktiviveka and the Critique thereon by Ruyyaka.	Trilokanath Jha	Darbhanga	1972
26	An Exposition of the Citramīmāṁsā of Appaya Dīkṣita and the Appraisal of Jagannātha's Criticism.	Manglapati Jha	Darbhanga	1972
27	A Study of Sanskrit Uparupakas.	Kamlesh Batra	Delhi	1972
28	Art and Mind of Bhāsa.	Veer Bala	Delhi	1972
29	Bilhana—his Life and works.	Chand Chopra	Jammu	1972
30	Jaina aur Mīmāṁsā darśanoṅ meṅ karma-Siddhānta, eka tulanātmaka adhyayana. (A comparative study of the theory of karma in Jainism and Mīmāṁsā schools).	K.L. Paliwal	Jabalpur	1972
31	Sanskrit Sāhitya meṅ kāvya Rūḍhi (Kāvya tradition in Sanskrit Literature).	Ila Das	Jabalpur	1972
32	Jānakīharaṇa, ek Samālocanātmaka adhyayana (Janakīharaṇa, a critical study).	Pushpa Jha	Jabalpur	1972

33	Vālmīki, Kālidāsa evaṁ Bhavabhūti Ke samāna kathāon evam pātroṅ kā tulanātmaka tathā ālocanātmaka Adhyayana.	Sushma Dixit	Kurukshetra	1972
34	Bhānudatta racita Rasataraṅginī kā Samīkshātmaka Adhyayana tathā Sampādana.	Urmil Sharma	Kurukshetra	1972

Subjects on which Research is being conducted
Ph.D./D. Phil.

35	Ācārya Hemacandra Ke Kāvyānuśāsana Kā ālocanātmaka Adhyayana (A Critical Study of Kāvyānuśāsan of Hemacandra).	Sakuntala Adrista	Agra
36	Kumāradāsa kṛta Jānakīharaṇa evaṁ Abhinanda Kṛta Rāmacarita Kā Samālocanātmaka adhyayana (A Critical Study of Jānakīharaṇa of Kumāradāsa and Rāmacarita of Abhinanda).	Binu Asthana	Agra
37	Pañcatantra tathā Īsva kī Kahāniyoṅ kā tulanātmaka Adhyayana (A Comparative Study of Pañcatantra and Aesop's Fables).	Rashmi Sharma	Agra
38	Nāṭya Śāstra para ādhārita "Nṛtta" aur "nṛtya" kā Samīkṣātmaka evaṁ tulnātmaka adhyayana (A comparative and Critical Study of *nṛtta* and nṛtya based on Nāṭya Śāstra).	Prabha Misra	Agra
39	Kādambarī Ke antaḥ Kathāyoṅ kā aitihāsika evaṁ Samīkṣātmaka adhyayana (A historical and critical study of the stories occurring in Kādambarī).	Manorma Saxena	Agra

40	Sanskrit Nāṭikā Sāhitya Kī Samālocanātmaka evaṁ aitīhāsika adhyayana (A critical and historical study of Sanskrit Nāṭikā literature).	Chander Shekhar Dwivedi	Agra
41	Śrī Rūpa Goswāmī Ke rūpakoṅ Kī tulanātmaka Samīkṣā (A comparative Study of the dramas of Śrī Rūpa Goswāmi).	Kumari Archana	Agra
42	Bhojarāja Kṛta Sarasvatī Kaṇṭhābharaṇa Kā ālocanātmaka adhyayana (A Critical Study of Sarasvatī Kaṇṭhābharaṇa of Bhoja).	Radhey Shyam Sharma	Agra
43	Sanskrit Kāvya Śāstra meṅ Rīti Vṛtti aur Pravṛttiyoṅ Ke Siddhānta tathā unkā Samālocanātmaka adhyayana (The theory of Rīti vṛtti and Pravṛtti in Sanskrit Kavyaśāstra—A critical study).	Luxmi Chandra	Agra
44	Vadibhasimha's Gadyacintāmaṇi—Eka Vivecanātmaka Adhyayana (Gujarati).	Jayantibhai S. Patel	Ahmedabad
45	Vālmīki Rāmāyaṇa and the Dramas Attributed to Bhāsa.	Gopal Rao Muley	Aligarh
46	Kalidasa-His sub-conscious Mind.	Pramila Sharma	Aligarh
47	Sanskrit Sāhitya meṅ Lokatatva.	Satya Prakash Sharma	Aligarh
48	Prithvīrājavijaya Mahā kāvya—A Critical Study.	Shreshtha Makhija	Aligarh
49	Concept of Hero in Sanskrit Drama.	Savita Chauhan	Aligarh
50	Lalitavistara-Sāṁskritika Adhyayana.	Shyam Lata	Aligarh
51	A Critical Study of the Mahāvīra Charita of Bhavabhūti.	Manju Dubey	Aligarh

52	Contribution of Udbhaṭa to Sanskrit Poetics.	Muni Lai Dwivedi	Allahabad
53	A literary evaluation of the Sanskrit works of Ambikā Dutt Vyas.	Priti Bhattacharya	Allahabad
54	Sanskrit ke Nīti Kāvya-ek Adhyayana.	Kiran Mishra	Allahabad
55	Sanskrit ke Sūkti kāvyoṅ meṅ Prakriti-Citraṇa.	Madhubala Sharma	Allahabad
56	Sanskrit ke Śatak Kāvyoṅ kā Alocanātmaka Adhyayana.	Jokhu Ram	Allahabad
57	Purāṇon evaṁ Sanskrit Kāvyoṅ kī Driṣṭi meṅ Himālaya kā Svarūpa.	Savita Pandey	Allahabad
58	An Assessment of Anti-dhvani Theories in Sanskrit Poetics.	Rama Shanker Mishra	Allahabad
59	A comparative study of Bhāmaha and Daṇḍin as Rhetoricians.	Sabal Mitra	Allahabad
60	Theory of Nāyikābheda and its Practice in Sanskrit Dramas.	Vidya Dhar Tripathi	Allahabad
61	Theory of Śleṣālaṅkāra and its Practice in Sanskrit Kāvyas.	Purnima Devi Chaturvedi	Allahabad
62	Vālmīki Rāmāyaṇa meṅ Alaṇkāra Yojanā-Ek Adhyayana.	Madhu Agarwala	Allahabad
63	Theory of Rasavadalaṅkāra and its Practice in Sanskrit Kāvyas.	Ved Mani Mishra	Allahabad
64	The contribution of Indian Kings and Sanskrit One-Act Play.	Indu Saran	Allahabad
65	A Critical and comparative study of Depiction of Nature in Kālidāsa's Kāvyas.	Sneh Srivastava	Allahabad
66	Theory of Karuṇa Rasa and its Practice.	Priti Srivastava	Allahabad
67	Sanskrita Khaṇḍa Kāvyoṅ meṅ Rasa kā Adhyayana.	Sudha Shukla	Allahabad

68	Khuddak Nikāya Sahityika Adhyayana.	Sheo Shanker Tripathi	Allahabad
69	Kālidāsa ke Kāvyoṅ meṅ Dhvani Tattva.	Manjula Jaiswal	Allahabad
70	Vatsrāja kī Kritiyoṅ kā Ālochanātmaka Adhyayana.	Lal Mani Dwivedi	Allahabad
71	Sanskrit Nāṭakoṅ Meṅ Atimānavīya Tattva	Surendra Prasad Shukla	Allahabad
72	A Psychological Study of Bhāvas in Sanskrit Poetics.	Hari Dutt Sharma	Allahabad
73	Bhārata Campu Kavyasya Sāhitya dṛstya Samiksanam (Literary Study of Bhārata Campu Kavya).	Purohit Laxminarayan Radhakrishna	Baroda
74	The Ganga and Yamuna in Sanskrit Literature and Art (from the Ṛgvedic times to c. 1200 A.D.).	Sudhakar Pandey	Punjab
75	A Study of Mukti-Pariṇayam of Bhāvanā Puruṣottamam.	Indu Bala	Delhi
76	Contribution of Kṣemendra to Sanskrit Prose with special reference to Rāmāyaṇa Mañjarī.	Raj Rani Jain	Delhi
77	A Study Rāmacaritam of Sandhyākaranandin.	Kanta Narula	Delhi
78	A comparative Study of Rāghavapāṇḍavīya and Rāghavavijaya.	Shashi Prabha	Delhi
79	The development of Sanskrit Poetics during 12th century.	Sushila Kumari Rania	Delhi
80	The Caraka Saṁhitā-A Literary Study.	Madhu Kalia	Delhi
81	A Study of the Citra Mīmaṁsā of Appayyadīkṣita.	Sunita Devi	Delhi
82	A Study of the Kāvyaprakāśa Khaṇḍana of Siddhicandragaṇi.	Vishwa Prakash	Delhi

83	A Study of the Viśva-Guṇādarsacampū.	Rupali Chakravarty	Delhi
84	A Study of the Udayana-sundarīkathā of Soḍḍhala.	Suman Lata	Delhi
85	A Study of the Anargharāghava of Murāri.	M. Bhattacharjee	Delhi
86	The application of Dhvani theory in Bṛhat Kāvyatrayī.	Karmen Basic	Delhi
87	Sanskrit Prose writings.	Sabita Bhattacharya	Gauhati
88	Literary aspects of Śaṅkarācārya's writings.	Ananda Mohan Mahanta	Gauhati
89	Vāmana Bhaṭṭabāṇa kā Samālocanātmaka Adhyayana (Critical Study of Vāmana Bhaṭṭabāṇa).	Asha Shukla	Jabalpur
90	Someśvara Kī racanāyoṅ kā Samālocanātmaka adhyayana (A critical study of the works of Someśvara).	Mamta Pal ·	Jabalpur
91	Sanskrit kā aprakhyāta rupakoṅ kā samālocanātmaka adhyayana—Vatsarāja kā sandarbha (Critical study of unimportant Sanskrit Drama—with special reference to Vatsarāja).	Sharda Jaiswal	Jabalpur
92	Sanskrit ke Sāhitya ko Mahākośala kā yogadāna (Contribution of Mahākosala to Sanskrit Literature 1900-1970).	Balram Shastri	Jabalpur
93	Sanskrit Mahākāvyoṅ kā Samālocanātmaka Adhyayana (1961-1970) (Critical Study of Sanskrit Mahākāvyas—1961-70).	Rahash Bihari Dwivedi	Jabalpur
94	Sanskrit ka Pratīka rūpaka (Prācīna rūpaka) (Symbolic Allegorical Dramas of Sanskrit).	Madhuri Khare	Jabalpur
95	Saṭṭakoṅ kā samālocanātmaka kā Adhyayana (Critical Study of Saṭṭakas).	Usha Parashar	Jabalpur

96	Stotra literature in Sanskrit—a critical Study.	Shyarmali Ghosh	Jadavpur
97	Kālidāsa aur Bhavabhūti kā Rasa-darśana (Concept of Rasa in Kālidāsa and Bhavabhūti).	Kalyan Bharati Suri	Jaipur
98	Development of Sanskrit Education during the British Rule.	N.K. Sharma	Kurukshetra
99	A Critical Edition of Narhari's Commentary on Naishadhīya Charitam of Śrīharṣa (First Seven Cantos only).	Shuk Dev Sharma	Kurukshetra
100	Vālmīki Rāmāyaṇa evaṁ us par Ādhārita Sanskrita Natkoṅ meṅ Rāma-Ek Paryālochana.	Manjula Sahdev	Kurukshetra
101	The concept of Space and Time in 20th century in Philosophy.	Vinod Shanker	Kurukshetra
102	A study of Basic propositions in Logical Positivism.	Raj Khanna	Kurukshetra
103	Sanskrit Sāhitya ko Uttarkhaṇda kī Dena.	Krishan Shemwal	Kurukshetra
104	Kāvya Prakāśa Khaṇḍan ke ādhār par Kāvya prakāśa kā ālochnātamaka Adhyayana.	Indu Lekha	Kurukshetra
105	Sanskrita Alaṅkāra śāstra meṅ upmā Alaṅkāra kā Krama vivartaṅ.	Chander Prabha	Kurukshetra
106	Kālidāsa kī Rachanāoṅ meṅ Saundarya Bhāvanā.	B.L. Sharma	Kurukshetra
107	Kavikarnapura racit Chaitanya-chandrodaya kā Samīkshātamaka Adhyayana.	Sipra Banerjee	Kurukshetra
108	A Critical edition of Rudra Tarka-Vāgīśa's Commentary on Prabodhacandrodaya of Krishna Misra with an Introduction.	Chander Lekha	Kurukshetra
109	Kavi medhāvrata vyaktitva aur kṛtitva.	Susheela Devi	Kurukshetra

110	Critical Study of Viśvesvara Kavi Chandra's Camatkāra Candrikā.	Shashi Bala Nigam	Lucknow
111	Kṣemendra Krita Mañjukāvya—eka Sāhityika Adhyayana (Mañjukāvya of Kṣemendra—A Literary Study).	Rashmi	Lucknow
112	Viśveśvara Pandeya racita Mandāramañjarī—Ek adhyayana (Mandāramañjarī of Viśveśvara Pandeya, A Study).	Madhu Agarwal	Lucknow
113	Kapphinābhyudaya : A Critical Study.	Bhadra Misra	Lucknow
114	Birds in Indian Arts and Literature (upto C. 600 A.D.).	G.S. Bhadora	Lucknow
115	Śrīkṛṣṇa bhaṭṭa viracita Īśvaravilāsa Mahākāvya—Ek adhyayana (Īśvaravilāsa of Śrīkṛṣṇa bhaṭṭa—A study).	Kiran Bala	Lucknow
116	Kṣemendrakrita Manjarī Kāvya—ek Sāhityika adhyayan (Mañjarī kāvya of Kṣemendra—A Literary Study).	Sushma Lata	Lucknow
117	Aitahāsika Mahākāvya kī Paramparā meṅ Śūrjana-carita—Ek adhyayan (Śurjana carita—A study).	Suman Rani Agarwal	Lucknow
118	Hastimallakṛt Nāṭakoṅ kī Sāhityika evaṁ Sāṁskṛtika Samīkṣā (A literary and critical study of the dramas of Hastimalla).	Gayatri Agarwal	Lucknow
119	A Critical Study of Paṇḍita Ananta Bhaṭṭa's Commentary on the Kāvṇa Saṁhita.	G.V. Pimpalapure	Nagpur
120	Development of Guṇa and Rīti in Sanskrit Poetics.	Sushila D. Hushangabader	Nagpur
121	Cultural aspect of the Pali Literature.	Lila A. Deshpande	Nagpur
122	Haradatta : Life and Works.	D.K. Kharwandikar	Poona

123	The Philosophy underlying the Concept of Beauty in Sanskrit Literature.	Padma Saxena	Poona
124	Kālidāsa kī Kṛtiyoṅ kā artha-vaijñānika adhyayana (A Study in Semantics of the Works of Kālidāsa).	Vimal Phadkay	Raipur
125	Sanskrit Gadya Kāvya kī Sūktiyoṅ kā ālocanātmaka evaṁ tulanātmaka adhyayana (A Comparative and Critical Study of the Sūktis of Sanskrit Prose).	Vemuri Parth Sarthi Ray	Raipur
126	Unnīsvīṅ Śatābdi ke Sanskrit Mahākāvyoṅ kā Anuśīlan (A Study of the 19th Century Sanskrit Mahākāvyas).	Vibha Verma	Raipur
127	Sanskrit Sāhitya Śāstra meṅ Bhāvatattva (Concept of Bhāva in Sanskrit Poetics).	Raj Murty Panday	Raipur
128	Philosophical Foundations of Major concepts of the Alaṅkāra Śāstra.	R.V. Tripathi	Udaipur
129	Sanskrit Nāṭakoṅ meṅ Atiprākṛta-tattva (Supernatural element in Sanskrit Dramas).	M.C. Pathak	Udaipur
130	A Cultural study of the Kuvalayamālā Kahā.	P.C. Jain	Udaipur
131	Bhaṇsrūpaka (A Study of Bhāṇas).	Mathura Prasad Dikshita.	Vārāṇeseya
132	Sanskrit Kāvyaśāstre Ekarasavādaḥ (The doctrine of one rasa in Sanskrit Kāvyaśāstra).	Narayana Harisharma Bhattarai	Vārāṇaseya
133	Karuṇasya Sarvarasopādanatvam (Karuṇa rasa as the Universal rasa).	Vishnu Panda	Vārāṇaseya
134	1940-70 Paryantānām Vārāṇaseya Sanskrit-Kavīnām Samīkṣaṇam (A Critical Study of Sanskrit poets of Vārāṇasī from 1940 to 70).	Satyananda Pandey	Vārāṇaseya

135	Bhelasaṁhityāḥ Sāṁskritikamadhyayanam (A Cultural Study of Bhelasaṁhitā).	Shri Niwas Sharma	Vārāṇaṣeya	
136	Cārudatta-mṛcchakaṭikayoḥ tulanātmakam Sāhityikamaṅuśīlanam (A literary and comparative Study of Carudatta and Mṛcechakaṭika).	Nebulal Yadav	Vārāṇaṣeya	

XI MISCELLANEOUS

Ph.D. (Degrees Awarded)

1	Deterioration in interest as a function of insecure mental health during and after a certain stage of academic specialization.	R.N. Bhan	Kurukshetra	1972

Subjects on which Research is being conducted Ph.D./D. Phil.

2	Literature on Gandhi in Sanskrit.	Sunita Datta	Delhi	

XII-A. PHILOSOPHY AND RELIGION (BUDDHIST)

Ph.D./D.Phil. (Degrees Awarded)

1	Buddhism as depicted in ancient Sanskrit Dramas.	Hari Nath Tripathi	Lucknow	1971
2	An Introduction to subjective Idealism.	Omkar Prasad Jaiswal	Darbhanga	1972
3	The Buddhist Theory of Perception.	Birendra Kumar Singh	Darbhanga	1972
4	Śūnyavāda Kā Ek Gambhīra Adhyayana.	S. Tripathi	Darbhanga	1972

Subjects on which Research is being conducted Ph.D./D. Phil.

5	Nāgārjuna kī Tarka-Paddhati kā Viśleṣaṇātmaka Adhyayana.	Sumangala Devi Agarwal	Allahabad	
6	Contribution of Post-Nāgārjuna Philosophy of Mādhyamika Schools of Śūnyavāda.	Dipti Chakravarti	Allahabad	

7	Vaipulya Sūtroṅ kā Ālocanātmaka Adhyayana.	Ram Sajiwan Dwivedi	Allahabad	
8	A study of Post-Nāgārjuna Exponents of Mādhyamika School of Buddhism.	Saraswati Devi Raghuvanshi	Allahabad	
9	Diṅnāga : His Life and Works.	Shiv Kumari	Delhi	

XII-B. PHILOSOPHY AND RELIGION (NON-BUDDHIST)

D.Litt. (Degree Awarded)

1	Suddhādvaita-vedānte Rasasvarūpam (Concept of Rasa in Śuddhādvaita Vedānta).	Satya Narayana Misra	Vārānaseya	1970

Ph.D/.D.Phil. (Degrees Awarded)

2	Psychological concept of Personality in some branches of Hindu Philosophy.	K.C. Das	Gauhati	1966
3	Impact of Buddhism and Sāṁkhya on Śaṅkara's Thought.	S.G. Mudgal	Poona	1969
4	History and Development of the Puruśa Saṁhati Sect of Assam Vaiśṇavism.	Kesavananda Dev Goswami	Gauhati	1970
5	Pāñcarātrāntargata Viśvamitra Saṁhitāyā Navīnasaṁskaraṇa Tulanātmaka Samīkṣaṇam ca (Critical edition of Viśvāmitra Saṁhitā).	U. Sankar Bhatt	Vārānaseya	1970
6	Concept of Reality in Different system of Indian Philosophy.	Sunita Khanna	Kurukshetra	1970
7	Buddhism as presented by the Brāhmanical Systems.	Chitrarekha Kher	Poona	1970
8	Relation of Jīva and Brahman in the Philosophy of Nimbārka.	Madan Mohan Agarwal	Aligarh	1970
9	A Critical Study of Pramāṇas according to Nyāya and Buddhistic Logic.	Chandramani Sharma	Allahabad	1970

10	Vyākaraṇasya Darśanatvam Philosophy of Grammar	Mahendra Shukla	Vārānaseya	1970
11	Mahābhārate Yoga-tattva Vimarśaḥ (Yoga elements in the Mahābhārata).	Svami Ram Pal Singh	Vārānaseya	1970
12	Jaina-darśana-Ātmadravya-vivecanam (Concept of Ātmā in Jaina Philosophy).	Mukta Prasad Patariya	Vārānaseya	1970
13	Śabda-tattvaṁ tatsaṁbaṅdhi Ādhunika-vijñānam ca (Theory of Sound and Modern Science).	Ram Narayan Das	Vārānaseya	1970
14	Vaiśeṣika-siddhāntānam Gaṇitīya paddhātyā vimarśaḥ (Mathematical evaluation of the Vaiśeṣika Theories).	Narayan Gopal Dongre	Vārānaseya	1970
15	Bhāratīya-Shaḍ-Darśanoṅ meṅ sādhanā pakṣa (The aspect of Sādhanā in the six orthodox systems of Indian Philosophy).	Vinay Laximi	Agra	1971
16	The Philosophy of the Tantrāloka in the First Three Āhnikas with Translation into English.	Era Bajpai	Lucknow	1971
17	A Critical Study of Adhyātma-Rāmāyaṇa.	Munni Shukla	Allahabad	1971
18	Theory of Karman in Indian Thought.	Kaushalya Walli	Allahabad	1971
19	Śaktism and Śākta Literature in Assam.	Harinath Sharma Doloi	Gauhati	1971
20	The Problem of Being in Śaṅkara and Heidegger.	James Ramlall	Poona	1971
21	Gīta aur Upiniṣad meṅ Uplabadh Sāṁkhyā Sidhantoṅ kā Samīkṣātmaka Adhyayana. (A Critical Study of Sāṁkhya tenets found in Gita and Upaniṣads).	Chander Shekher	Kurukshetra	1971
22	Aravindadarśanasya Samālocanātmakaṁ Adhyayanaṁ (A Critical Study of Śrī Aurobindo's Philosophy).	Ram Dass Nirankāri	Vārānaşeya	1971

23	Systematic study of the Pre-Buddhistic Upanisads.	Ram Das Nirankari	Delhi	1971
24	Origin and Development of Jaina Sects and Schools.	Uttam Kamal Jain	Kuruk-shetra	1972
25	A Study of Skanda Cult	S.S. Rana	Delhi	1972
26	Baladeva Vidyābhūṣaṇa Vyaktitva aur Kṛtitva (Baladeva Vidyābhūṣaṇa, his personality and works).	Ramakant Shukla	Jabalpur	1972
27	The concept Guilt in Christianity and Hiuduism with special reference to Paul Tillich and Mahatma Gandhi.	E. James	Jabalpur	1972
28	Origin of Śaivism.	Pritimadhab Ray	Calcutta	1972
29	A Study of Vedānta Kaustubha.	Tripta Bajaj	Delhi	1972
30	The Problem of Nescience in Indian Philosophy.	C.N. Mishra	Darbhanga	1972
31	Image Worship in Ancient India.	Nirajakant Choudhary	Darbhanga	1972
32	Śrīharsa's Critique of the Conception of Veridical Cognition.	Navikant Jha	Darbhanga	1972
33	A Critical and Comparative study of Pratyabhijñā Philosophy.	Shishir Kumari Jha	Darbhanga	1972
34	Vivaraṇa kā Samīkṣātmaka evaṁ Bhāmatī ke sātha Tulanātmaka Adhyayana. (A Critical Comparative Study of Vivaraṇa and Bhāmati).	Mahaprabhu Lal Goswami	Darbhanga	1972
35	Karma Yoga Siddhānta.	Bhubaneshwar Prasad Singh	Darbhanga	1972
36	The Philosophy of Śrī Rāmakṛṣṇa Paramahaṁsa.	Vinayananda Das	Darbhanga	1972
37	The Method of Determining the Meaning of Propositions.	R.S. Singh	Darbhanga	1972
38	A Critical Study of the Bhakti-rasāyana.	Radhakanta Goswami	Darbhanga	1972
39	A Study of the Yoga Philosophy.	Siddheshwar Bhattacharya	Darbhanga	1972

40	Dvaitādvaita evaṁ Śāṅkara Vedānta ke anusāra Adhyāsa Kā eka samīkṣātmaka Adhyayana.	Mahaprabhulal Goswami	Darbhanga	1972
41	Bhārtīya Darśana meṅ Karma Siddhānta. (Theory of Karma in Indian Philosophy).	Kewal Krishna Anand	Agra	1972
42	An evaluation of Śaṅkara's critique of rival Metaphysical systems.	S.P. Verma	Kurukshetra	1973

Subjects on which Research is being conducted

Ph.D./D. Phil

43	Mādhva aur Vallabha Vedānta meṅ mokṣa (Concept of liberation in Mādhva and Vallabha Vedānta).	Hemlata Asthana	Agra
44	Rādhāvallabh Sampradāya Kā Sanskrit Sāhitya	Goswami Hitjivan Lal	Agra
45	Ācārya Rāmānuja kā ācāradarśana (Ethics of Rāmānuja).	Santosh Malhotra	Agra
46	Śaṅkarācārya kā Stotra Sāhitya : Eka Adhyayan (Stotra Literature of Śaṅkarācārya—A Study).	Bansi Dhar Chaturvedi	Agra
47	Philosophy of Guṇāḍhya.	Neeraj Kumari	Aligarh
48	Samādhi in Indian Philosophy.	Shail Gupta	Aligarh
49	A Critical Study of Bhāskara Bhāṣya on the Brahma Sūtra.	Suman	Aligarh
50	The Contribution of Vātsyāyana to Nyāya Darśana.	Ram Surat Dubey	Allahabad
51	A Comparative Study of Nyāyanirṇaya and Bhāṣyaratna Prabhā.	Renuka Sharma	Allahabad
52	A Critical appraisal of the Doctrines of Bhakti in Viśiṣṭādvaita Vedānta.	Prakash Chandra	Allahabad
53	A Comparative Study of Metaphysical Poetries of Mantrayoga, Layayoga, Haṭhayoga and Rājyoga.	Savita Bhargava	Allababad

54	An assessment of the Utility and importance of Yogāṅgas in the orthodox systems of Indian Philosophy.	Kavita Dutta	Allahabad
55	A Critical Study of Sanskrit Commentaries on Pātañjala Yoga-sūtra.	Neelam Srivastava	Allahabad
56	A study of Karma theory in orthodox systems of Indian Philosophy with special reference to Yoga.	Pratibha Saxena	Allahabad
57	The critical study of Psychic elements in Systems of Sāṁkhya and Yoga.	Asha Tandon	Allahabad
58	Concept of Manas in Indian Philosophy.	Manu Lata Vishwakarma	Allahabad
59	Gītāyaḥ Samīkṣātmakamdhyayanam. (Gītā-a Critical Study).	Mehta Keshavlal Vithalji	Baroda
60	Philosophy of Jīvagosvāmī.	Pushpa Arora	Delhi
61	A study of three Tarkabhāṣas.	Promila Sharma	Delhi
62	A study of the Naiṣkarmyasiddhi of Sureśvarācārya.	Sudha Paliwal	Delhi
63	A study of Works of Yāmunācārya.	Jai Rani Gupta	Delhi
64	A study of the Commentaries on the Tarkasaṅgraha.	V.K. Aggarwal	Delhi
65	A study of Bhoja-Vṛtti on Yogasūtras.	Asha Bhatia	Delhi
66	A Critical Study of the Siddhānta Sārasaṁgraha of Narendrasenācārya.	Shiv Kumar	Delhi
67	Advaitavāda in Śankaradeva's Theology.	B.C. Chetia	Gauhati
68	Upaniṣad Gītā tathā Mahābhārata meñ varṇita Sāṁkhya kā ālocanātmaka adhyayana (A Critical Study of Sāṁkhya described in Upaniṣad, Gītā and Mahābhārata).	Padma Kunwar	Jaipur
69	The contribution of Vācaspati Miśra to Vedānta Philosophy.	Ishwar Singh	Jaipur

70	A critical study of Adhyāsa in Indian Philosophy.	Sharat Purnima Mehra	Jaipur
71	The place of Guru Nānak's Religious Philosophy in Indian Thought.	Gurnam Kaur	Kurukshetra
72	Humanistics aspects of Neo-Vedāntic thought.	Santosh Narang	Kurukshetra
73	Mystic Elements in Pātañjala Yoga ; A Study.	Bhim Singh	Kurukshetra
74	Sakti Tattva in Devī Bhāgavata Purāṇa.	Amita Mukherjee	Kurukshetra
75	Yoga Sūtroṅ par Vyāsabhāṣya tathā Bhoja Vṛitti kā Tulnātmaka Adhyayana.	Naresh Kumar	Kurukshetra
76	The Conception of Bhakti in the Gauḍīya Vaiṣṇava Philosophy.	Santosh Gupta	Kurukshetra
77	Concept of Creativity in Philosophy special reference to Śrī Aurobindo, Whitehead and Bergson.	Savitri Devi	Kurukshetra
78	Rudrayāmalam-Ek Saṁskritika aur Darshanika Adhyayana.	Ram Shanker Misra	Lucknow
79	Pratyabhijñā meṅ Pramāṇa-mimāsa (Epistemology in Pratyabhijñā System).	Geeta Rastogi	Lucknow
80	Datta Sampradāya and Advaita Philosophy with special reference to Vāsudevānanda Sarasvati.	S.J. Joshi	Poona
81	Concept of Sūkṣma-śarīra in Indian Philosophical Thought.	V.M. Bedekar	Poona
82	Eschatology in Indian Philosophical systems : Upaniṣadic Sources.	Yashodhara Wadhwani	Poona
83	The Concept of God in Hindu Ethics A-Study.	R.V. Joshi	Poona
84	The Status of the Individual in the Major world Religious Hinduism, Buddhism, Islam and Christianity.	V.D. Dadgge	Poona

85	A Philosophical study of the Yogasūtras of Patañjali with special emphasis on their bearing upon the problem of human Values in contemporary Society.	A.D. Botra	Poona
86	Critical examination of the philosophy of Gauḍapāda with special reference to Gauḍapāda-Kārikā.	S.S. Deshpande	Poona
87	Critical Examination of the philosophy of Śaṅkarācārya with special reference to Brahmasūtra Bhāṣya.	M.P. Marathe	Poona
88	Concept of God in the five Schools of Vedānta (with special reference to five main Bhāṣyas on Brahma-sūtra).	A.S. Thatte	Poona
89	Ānandagiri–An Author-Study.	Neela Sarpotdar	Poona
90	Philosophy of Varkari Sampradāya and its relevance to Modern Times.	D.N. Manmadkar	Poona
91	A Study of various Religious influences in the making of Philosophical thought in Modern Mahārashtra.	Claude Grou	Poona
92	Gītā para pramukha Sanskrit bhāṣyoṅ ka tulanātmaka adhyayana (A Comparative Study of Sanskrit Commentaries on the Gītā).	Gyananand Saraswati	Raipur
93	Mahākavi Vālmikī kā Dārṣanika Cintan (Philosophical Views of Vālmīki).	Ganash Singh Kaushik	Raipur
94	Āśtika Darśanoṅ meṅ Sṛsti tathā Pralaya (Concepts of Creation and Dissolution in orthodox systems).	Banshi Dhar Jha	Raipur
95	The Samkṣepaśārikaka of Sarvajñātman-A Study	M.P. Padmanabhan Nair	Trivandrum
96	A Critical study of Tantrāloka (Āhnikas IV–VI).	Kamla Dwivedi	Udaipur

97	Kāśmīra Śaiva Darśana dvārā Vedānta evaṁ Bauddha Darśana kā Samālocana (Criticism of Vedānta and Buddhists by Kāśmīra Śaivism).	S.P. Vyas	Udaipur	
98	Vallabha Sampradāya—Siddhānta aura Paramparā (Vallabha School, its tenets and Iradition).	Radha Rani Sukhwal	Udaipur	

XIII POSITIVE SCIENCE

Ph. D./D. Phil. (Degrees Awarded)

1	Candragrahaṇam (Lunar Eclipse)	Jivanath Ojha	Vārānaseya	1970
2	Ayurveda Jyotiṣam (Ayurveda Astrology)	Lakshmi Narayan Misra	Vārānaseya	1970
3	Caraka Saṁhitā—A Cultural Study	G.K. Gurjar	Poona	1971
4	A critical Study of Aṣṭāngahṛdaya	Aha Paul	Delhi	1972

Subjects on which Research is being conducted Ph. D./D. Phil.

5	Foundation of Military Training in Ancient and	Jayadev Bandhu	Poona
6	Ancient Indian Weapons Medieval India.	Gayatri Nath Pant	Saugar
7	Upgraha Samīkṣā (A Study of Satelites)	Prabhakar Dvivedi	Vārānaseya

XIV SOCIAL AND ECONOMIC INSTITUTIONS

Ph. D./D. Phil. (Degrees Awarded)

1	Economic Data as Depicted in Early Pāli Texts.	Shashi Mishra	Lucknow	1971
1	Theft and Robbery in Early Indian Records.	Kalipada Hore	Calcutta	1972

Subjects on which Research is being conducted Ph.D./D. Phil.

3	Marriage in Ancient India-A Sociological Study.	Subal Chandra Adhikari	Calcutta

4	A comparative Study of the Āpastamba and Baudhāyana Dharmasūtras.	Nayantara Rastogi	Delhi	
5	The concept of Strī-Dhana in Principal Smṛtis.	Rama Nand Mishra	Delhi	
6	Socio-religious ceremony of Upanayana in the sūtras and the Dharmaśāstras.	Bharati Barua	Gauhati	
7	The Holi Festival in its Origin, Development-theory and practice.	Chandra Dhar Barua	Gauhati	
8	A comprehensive study of Sociopolitical ideas of Manu and Plato.	G.P. Srivastava	Jabalpur	
9	Kucha mukhya Upaniṣadoṅ ke ādhāra para Bhāratīya Saṁskriti aura Samāja kā adhyayana (Study of Indian Culture and Society on the basis of some principle Upaniṣads)	R.K. Trivedi	Jabalpur	
10	Manusmṛiti kā Samājaśāstriya adhyayana (A Social Study of Manusmṛti).	Ravindra Kumar Gupta	Jabalpur	
11	Mahābhārata meṅ Yudhavidyā	Jai Narayan	Kurukshetra	

XV VEDIC STUDIES

D. Litt. (Degree Awarded)

1	Bhāratīya—Karma—Kāṇḍa Suarūpādhyanam. (Indian Karma Kāṇda—A Study)	Vindhyesvari Prasad Tripathi	Vārānaseya	1970

Ph. D./D. Phil. (Degrees Awarded)

2	Śukla-Yajurveda ; A Study.	C.L. Prabhakar	Poona	1969
3	The Gopatha—Brāhmaṇa English Translation with Notes and Introduction.	H.C. Patyal	Poona	1969
4	A Critical Study of the Cāturmāsya Sacrifices with special reference to Hiraṇyakeśī (Satyasadha) Śrauta-Sūtra	V.V. Bhide	Poona	1969

5	Kauṣitakī Brāhmaṇa kā Sāṁskṛtika evaṁ atihāsika adhyayana (Cultural and historical study of Kauṣitakī Brāhmaṇa).	S.K. Sood	Kuru-kshetra	1970
6	Mukhya Upaniṣadoṅ meṅ Sāmājika Avasthā tathā Sanskriti (Social condition and culture in principal Upaniṣads)	Shakti Saxena	Kuru-kshetra	1970
7	Yāskīya Nirukta kā Sāṁskritika Adhyayana (Cultural Study of Yāska's Nirukta).	Pushpa Gulati	Kuru-kshetra	1970
8	Concept of Sarasvatī in Vedic and Post-Vedic period.	R.N. Airi	Kuru-kshetra	1970
9	Etymology in the Brāhmaṇas.	S.N. Bhavasar	Poona	1970
10	Darśapaurṇamsāṣṭi kā Viśiṣṭa Adhyayana.	Ved Prakash Upadhyaya	Allahabad	1970
11	Concept of Wealth in the RV.	Shraddha Chauhan	Jaipur	1970
12	Systematic Study of the Pre-Buddhistic Upaniṣads.	Ram Dass Nirankari	Delhi	1971
13	Maitrayāṇī Saṁhitā : Its Ritual and Language	T.N. Dharma-dhikari	Poona	1971
14	Sacrifice in the Brāhmaṇa texts.	G.U. Thite	Poona	1971
15	Minor Divinities in Vedic Mythology and Ritual.	J.R. Joshi	Poona	1971
16	The Viśvāmitras and the Vaśiṣṭhas—An exhaustive Historical Study (Vedic and Post-Vedic).	U.C. Sharma	Poona	1971
17	Śukla Yajurveda para Mahīdhar Udbhaṭa aur Swāmī Dayānand Sarswatī kā samīkṣātmaka evaṁ tulnātamaka Adhyayana (A critical and comparative Study of the commentaries on Śukla Yajurveda by Mahīdhara, Udbhaṭa and Svāmī Dayānanda).	Ram Singh Pathak	Agra	1971

18	Vedic Sāhitya meṅ Varṇa-vyavasthā.	Surendra Kumar Srivastava	Lucknow	1971
19	A Critical Study of the Chāndogyopaniṣad with special reference to its Philosophical Significance.	Umesh Jha	Dar-bhanga	1972
20	Bṛhadāraṇyakopaniṣad–Eka Samīkṣātmaka Adhyayana (A critical study of Bṛhadāraṇ-yakyopaniṣad)	Raghubansh Jha	Dar-bhanga	1972
21	Satapatha Brāhmaṇa kī Bhāṣa kā Viśleṣnatmaka Adhyayana.	R.K. Upadhyaya	Kuru-kshetra	1972

Subjects on which Research is being conducted
Ph.D./D. Phil.

22	Lotus in the Vedic and Canonical Pali Literature.	Santona Basu	Agra
23	A study of Maruts in the Vedic Literature.	Chandra Bhushan Misra	Allahabad
24	A Critical Study of the fifth Maṇḍala of the Ṛgveda.	Usha Anand	Delhi
25	A Critical Study of the Legends of the Ṛgveda.	Kumari Saraswati	Delhi
26	Pt. Madhusudan Ojha's contribution to Vedic Interpretation.	Sushma Rani	Delhi
27	A Study of Durgācārya's Commentary on Nirukta.	Som Vrat	Delhi
28	Aitareya Brāhmaṇa—A study of its Social Economic, Political and Religious aspects.	Amulya Kumar Bhatta	Gauhati
29	Treatment of the Vedic svaras in Sanskrit Grammar.	Nalini Ranjan Sarma	Gauhati
30	Atharvaveda meṅ prati-pādita Bhārate (India as depicted in Atharvaveda)	Motilal Purohit	Jabalpur
31	Pramukha Upaniṣadoṅ kā Samālocanātmaka adhyayana (Critical Study of main Upaniṣads)	G.S. Sharma	Jabalpur
32	Concept of Manu in the RV.	Dattatreya B. Kshirsagar	Jaipur

33	A Study of the Notices of the Seers, Deities and Metres of the Ṛgvedic Verses in the Brs.	Manju Rastogi	Kurukshetra
34	Brāhmaṇa Sāhitya meṅ Rājasūya Yajña–Ek Adhyayana.	Yashwant Singh	Kurukshetra
35	Town Planning in Ancient India.	Lallu Ram	Lucknow
36	Agastya Legend–A Historical and Cultural Study.	M.N. Bopardikar	Poona
37	A Critical Study of the Ātharvanic Upaniṣads.	D.S. Chaskar	Poona
38	A Critical Study of the Mythology of the Atharvaveda.	Sunita Vaze	Poona
39	Cultural Gleanings from the Brāhmaṇa Literature.	Sunanda Tilak	Poona
40	Study of Śākalya's Padapāṭha.	V.N. Jha	Poona
41	Contributions of Nāgeśa Bhaṭṭa to the Theories of Meaning.	K.M. Warkhedkar	Poona
42	Ṛgveda–A Poetic Study with particular reference to Maṇḍala II.	P.R. Ray	Poona
43	Brahmaṇical Interpretation of the Ṛgveda.	B.K. Nene	Poona
44	Mythology of the Brāhmaṇas.	M.B. Kulkarni	Poono
45	A Critical Study of the Āraṇyakas.	Indumati Deshpande	Poona
46	Vāk and Sarasvatī in Veda.	Pratibha Deshmukh	Poona
47	Madhva and the Veda—A Study of Dvaita Interpretation of Vedic Myth, Ritual and Philosophy.	Anant Sharan Tiwari	Poona
48	A Comprehensive and Critical study of the Bṛhadāraṇyakyopaniṣad.	Vishnu Prasad Bhatt	Poona
49	Magic and Music of the Veda.	Ganesh Umakant Thite	Poona
50	History of Persons and Legends in the Ṛgveda–in the light of Vedic and Post-Vedic Literature.	Umesh Chandra Sharma	Poona

51	A Comparative Study of commentaries by Durga Skanda Maheśvara on the Nirukta, Adhyayas I,II,IV,VII.	A.D. Upasani	Poona
52	Indra-Vedic Tathā Vediketar Sāhitya ke Paripreksya meṅ (Indra in the light of Vedic and non-vedic literature).	Buxmi Kant Sharma	Raipur
53	Aupaniṣadika Lokoktiyoṅ kā Anuśīlana (A Study of Lokokti of Upaniṣad).	Chandu Lal Saini	Raipur
54	The Nature of Sacrifice in the Vedic Literature.	Pushpa Nakhre	Udaipur

RESEARCH INSTITUTIONS IN INDIA

AHMEDABAD

Department of Sanskrit, Gujarat College

A critical edition of Dhanapāla's *Tilakamañjarī* with three commentaries, one of them being unpublished one, is under preparation under the editorship of Dr. N.M. Kansara.

L.D. Institute

It is a research Institute primarily for Prākrit and Jainism. The Institute has brought out several books on different branches of Indian Philosophy and Logic. Some volumes of the Descriptive Catalogue of Sanskrit Manuscripts have also been published. This year they are bringing out a critical edition of Nyāyasiddhāntadīpa of Śaśadhara with an unpublished Jaina commentary, edited by Prof. B.K. Matilal.

BARODA

Oriental Institute

The Rāmāyaṇa Department of the Institute has published the second Fasciculus of the critical edition of *Rāmāyaṇa-Yuddha Kāṇḍa.* The third Fasciculus of the same is under print, while *Uttarkāṇḍa* and the *Pratika*-Index of the critical edition of *Vālmīki Rāmāyaṇa* are under preparation.

The Department of Sanskrit has undertaken the project of preparing a critical edition of the *Sāhitya Vidyādhara* of Vidyādhara, a commentary on Śrīharṣa's *Naiṣadhīyacaritam.* Udayana's *Kiraṇāvali* edited by Dr. J.S. Jetley has been printed in the Gaekwad Oriental Series.

CALCUTTA

Centre of Advanced Study in Ancient Indian History and Culture, University of Calcutta.

The Centre has published *Religious Life in Ancient India* and *Early Indian Political and Administrative Systems* edited by Prof. D.C. Sircar. Besides this, the work of preparing *A Geographical Dictionary of Ancient*

and Mediaeval India has been completed and it is expected to be out very soon. The Centre continues to publish the Journal of Ancient Indian History of which Vol. IV (1970-71) is out and Vol. V (1971-72) is in press.

Asiatic Society, Calcutta

The Society has published Gaddāhara's *Vidhisvarûpavicāra* with a Sanskrit Commentary by Pt. J.N. Tarkatīrtha.

Sanskrit Sahitya Parishat, Calcutta

The Parishat is preparing a critical edition of Gaṅgeśa's *Tattvacinth tāmaṇi* with eight commentaries, viz. Yajñapati's ***Prabhā***, Jayadeva's *Āloka*, Vāsudeva Sārvabhauma's *Maṇiparīkṣā*, Rucidatta's *Prākāsā*, Jagadīśa's *Mayūkha* (all hitherto unpublished), Jāgadīṣī, Māthurī and Narahari's *Dūṣoṇoddhāra* (unpublished) under the General Editorship of Dr. G. Shastri. The scheme is financed by the Ministry of Education, Govt. of India.

DARBHANGA

Mithila Research Institute

The Institute has been playing significant role in the matter of preservation and enrichment of cultural and spiritual heritage of ancient India eversince its inception. Research in various branches of Sanskrit learning has been carried on by research scholars working at the Institute and some of these have been published.

KURUKSHETRA

Department of Sanskrit, Kurukshetra University, Kurukshetra.

The following books are in press :—

Parama Laghumañjūsā with Hindi commentary and explanatory notes by Dr. K.D. Shastri; *Kusumāñjali Kārikā Vyākhyā* of Nārāyaṇatīrtha (hither-to unpublished) critically edited by Dr. S.N. Shastri, *Meghadūta ṭīkā* by Krishnapati (an unpublished commentary) edited by Dr. G. Bhattacharya. Two books, viz., *Saṅkhyāyana Brāhmaṇa* critically edited by Dr. Shivraj and *Śitikaṇṭha vibodha*, an unpublished commentary by Ānanda Kavi on *Kāvya Prakāśa* critically edited by Dr. D.B. Sen are ready for publication. The Institute of Indic Studies has undertaken to prepare a Dictionary of Technical Terms in Indian Philosophy. The work is in progress for last one year.

MADRAS

Department of Sanskrit

Six volumes of **New Catalougus Catalogorum have been published** and volume seven is in press.

PATIALA

Department of Punjab Historical Studies

The Department is working on the two volume history of Ancient Panjab.

POONA

Centre of Advanced Study in Sanskrit, University of Poona

The Centre has undertaken a number of research schemes which includes preparation of *Critical Editions of Brāhmaṇas* under the supervision of Dr. K.P. Jog, *New Concordance of Upaniṣads* (under the supervision of Dr. V.G. Rahurkar), *Real Lexicon of the Veda* (Under the supervision of Dr. R.N. Dandekar), *Lexicon of Śrauta literature* (under the supervision of Dr. C.G. Kashikar), *Comprehensive Vedic Bibliography* (Compiled by Dr. R.N. Dandekar). *Critical editions of grammatical texts* (under the supervision of Dr. S.D. Joshi) etc. The Centre has published the following books: *Kavi and Kāvya in the Atharvaveda* by Dr. N.J. Shende, *Anubandha of Pāṇini* by Dr. G.V. Devasthali, *Phitṣūtras* of Śāntadeva edited and translated by Dr. G.V. Devasthali, *Sphoṭanirṇaya* of Kauṇḍabhaṭṭa edited and translated by Dr. S.D. Joshi, *Some Aspects of the History of Hinduism* by Dr. R.N. Dandekar, *Vyākaraṇa Mahābhāṣya of Patañjali*, Samarthāhnika (P. 2. 1. 1) edited and translated by Dr. S.D. Joshi, *Sārasiddhānta Kaumudī* edited and translated by Dr. G.V. Devasthali, *Vyākaraṇa Mahābhāṣya* of Patañjali, *Avyayībhāva-tatpuruṣāhnika* (P. 2. 1. 2-2. 1. 40) edited and translated by Dr. S D. Joshi and J.A.F. Roodbergen, *Sanskrit and Maharastra—A Symposium* edited by Dr. R.N. Dandekar.

Centre of Advanced Study in Linguistics, University of Poona

The Centre has taken up a number of research projects of which mention may be made of the following : 1. A Survey of Marathi Dialects: 2 A Study of Pāṇini's Grammatical System ; 3 Sanskrit Dictionary on Historical Principles; 4. Linguistic study of Technological Terminology; 5. Verb form in Kauṣītakī Brāhmaṇa: 6. Study of the Vocabulary of Uttarakāṇḍa of Rāmāyaṇa 7. Transformational Studies in Telugu; 8. Studies in Hindu Stylistics. (NCERT Bibliography Project); 10. Practical Phonetics etc.

Department of Philosophy

The Department of Philosophy has undertaken to produce a history of Philosophical Ideas in Ancient and Mediaeval India.

The University of Poona has published the following books on Indology : *Lectures on Comparative Philosophy* by Prof. P.T. Raju, *Pastoral Symbolism for the Ṛgveda* by Prof. S.A. Dange, *A Survey* of the *Pre-Śāṅkara Advaita Vedānta* by M.T. Saharabudha, *Proceedings of the Seminar in Prakrit Studies* by Dr. R.N. Dandekar and Dr. A.M. Ghatge.

Bhandarkar Oriental Research Institute

A number of research schemes have been taken in hand, notable among them being preparation of *Epilogue to the Critical edition of Mahābhārata,* Critical Edition of *Vivāhasaukhya* of Todarananda to be edited by Dr. A.D. Pusalkar. *The Mīmāṁsānyāyaprakāśa* Ed. by Dr. A.D. Pusalkar, Revised Edition of the *Pātañjala Mahābhṣya, Vol.* III, by Professor K.V. Abhyankar, *Mahābhāsya Navāhnikī* with translation and Notes in English, by Prof. K.V. Abhyankar, Index of Names *and Topics in the Padmapurāṇa by* Mr. A.N. Gokhale., *Siddhānta-kaumudī : Svaraprakriyā,* with translation and Notes in Marathi, by Prof. K.V. Abhyankar, *Fundamentals of Sanskrit Grammar* by Prof. K.V. Abhyankar., *Svaraprakriyā* by Ramacandra Nagesa Sesa, ed. by Prof. K.V. Abhyankar. and *Jaiminisūtras* with *Śābarabhāṣya* and *Trantravārttikā,* ed. by Prof. K.V. Abhyankar.

Among the recent publication by the Institute mention may be made of P.K. Gode Studies Vol. VI, (Pts 1 and 2), Studies in India Cultural History Vol. III by Dr. P.K. Gode, *Pratīka* Index of Mahābhārata edited by Dr. P.L. Vaidya in four volumes, Harivaṁśa edited by Dr. P.L. Vaidya in two volumes.

Deccan College Post-Graduate and Research Institute, Poona

The Institute has published a number of important books on Archaeology, Sanskrit and Linguistics, mention may be made of the following :—

Archaeology

1. Excavation at Sangankallu 1964-65, 1969, by Dr. Z.D. Ansari.
2. Songaon Excavation 1965, 1969, by Dr. S.B. Deo.
3. Mesolithic and Premesolithic Industries, 1969, Dr. H.D. Sankalia.
4. Excavation at Ahar (Tambavati), 1969, ed. by H.D. Sankalia, S.B. Deo and Z.D. Ansari.

Sanskrit

1. Bhartṛhari, A Study of the Vākyapadīyā in the light of the Ancient Commentaries, by Dr. K.A.S. Iyer,
2. Dictionary of Pāṇini, by Dr. S.M. Katre.
3. Dharaṇīkoṣa of Dharanidāsa, by E.D. Kulkarni.
4. Paramanandīyanamamal of Makarandadāsa, Part I, by E.D. Kulkarni.
5. The Pravargya (An Ancient Indian Icomic Ritual), by Van Buitenen, J.A.B.

Linguistics

1. Reduplication, Echo-formation and Oaomatopoeia in Marathi, by Dr. M.L. Apte.
2. Boro Vocabulary (with Grammatical Sketch), by D.N.S. Bhat.
3. Tankhur Naga Vocabulary, by Dr. D.N.S. Bhat.
4. Determination of Phonemic and Graphemic Frequencies by Sampling Techniques, by Dr. S.G.P. Ajgaonkar.
5. A Bonda Dictionary, by Dr. S. Bhattacharya.
6. Studies in Hindi, Urdu, by Dr. A.R. Kelkar.
7. Gulbarga Kannada, by Dr. R. Mahadevan.
8. Nanjanguda Kannda, by Dr. U.P. Upadhyaya.
9. Dictionary of Gaṇapāṭha Dr. S.M. Katre.
10. Havyaka Kannada by Dr. D.N.S. Bhat.
11. Koraga Kannada, by Dr. D.N.S. Bhatt.
12. Vākyapadīya Kāṇḍa II, Dr. K.A.S. Iyer.

SAUGAR

Department of Ancient Indian History and Culture and Archaeology

The Department has completed excavations at Tumain in Distt. Guna (M.P.) and Tribeni where important relics belonging to the period from 6th century B.C. to the 11th century A.D. have been found. The Department has also carried explorating field-work at Barkhara and Kharwai (Dist. Raisen), Datia and Damoh where many historical sites have been discovered. Reports of various archaeological expenditions have been published in different journals.

TRIVENDRUM

Sanskrit Department, University of Kerala

The Department has published *Prakriyā Sarvasva* of Nārāyaṇa-bhaṭṭa—A Critical Study by Prof. S. Venkatsubramonia Iyer, *Some Sandeśa Kāvyas and their bearing on Kerala History* by E. Easwaran. The Department he undertaken the work of preparing critical edition of *Pramāṇa-lakṣaṇa* Sarvajñātman. A Survey of the Darśana literature in Kerala, A Bibliography of Sanskrit Literature of Kerala.

REVIEWS

ŚAKTI-BHĀṢYA KĀ ADHYAYANA (A Study of *Śaktibhāṣya*) by Dr. (Mrs.) Sushila Kamalesh, Chowkhambha Sanskrit Series Office, Varanasi-1, 1972, pp. 16 and 272, Rs. 25/-

Of the systems of Indian Philosophy the literature on Vedānta is by far the most extensive. The Vedāntins have interpreted the *Brahma-sūtras* in their own way, which lead to the emergence of a number of schools. Śaṅkara, Bhāskara, Rāmānuja, Nimbārka, Mādhva, Śrī-kaṇṭha, Govinda, Vijñānabhikṣu etc. are worth the name of these commentators. This tradition found an impetus for reappraisal at the hand of a versatile scholar of this century Pandit Panchanan Tarkaratña, the author of *Śakti-bhāṣya* (*ŚBh.*)

The basic thesis set out and analyzed in the *ŚBh.* is *Svarūpādvaita-vāda* which establishes that this world of ours is real and is the manifestation of *Mahāśakti* a combination of Matter and Spirit. It rejects Śaṅkara's theory of illusory existence and provides a way out of the bondage for the common man without total renunciation.

The book by Dr. (Mrs.) Kamalesh is an extensive reworking of *ŚBh.* of Pt. Tarkaratna (1867-1940). In the first chapter she traces the origin of Śāktism to the Vedic literature and gives an account of the life and works of Pt. Tarkaratna, followed by six chapters, which study the problems discussed in the *ŚBh.* viz., nature of Śakti, Mahāśakti, Mahāmātā and a comparative study of *ŚBh.* and *Śaṅakara-bhāṣya* with regard to *jīva* and *jagat* which brings forth stimulus discussions on the relation of *jīva* and *Brahman*, establishment of the dual nature of the existence, viz, *cit* and *acit* and added incidentally with a critique of the points of view of the Sāṅkhya, Vaiśeṣika, Bauddha, Jaina, Śaṅkara's *Vivartavāda*, Vaiṣnava and Pāśupata with regard to the nature of existence. This is supplemented by a commentary of selected *Brahma-sūtras* bringing out their characteristic features as presented in *Śaṅkara-bhāṣya* and *ŚBh.*

It has been sufficiently vindicated from *ŚBh,* of which the present book is a study, that creative thinking in Indian Philosophy has been still continuing today and the authoress has done an excellent job in providing good specimens, collected and interpreted, from the basic text. Her treatment is marked by clarity and added with illuminating comments. She deserves congratulation from serious students of Indian Thought for this laudable venture.

G. Bhattacharya

BRĀHMAṆA-SARVASVA OF HALĀYUDHA Ed. Durgamohan Bhattacharya published by Sanskrit Sahitya Parishad, Calcutta, 1960, Rs. 25/-

Brāhmaṇa-Sarvasva (Treasure of a Brāhmaṇa) is in fact a great treasure for one who observes and performs Brahmanic rituals or is somehow interested in knowing about the rituals, vows, sacraments and observances performed by a Vedic Brāhmaṇa in his every day life. The subject matter of BS. inter alia, covers all the activities of a Brāhmaṇa he has to perform from very morning till late at night. Besides enjoining the *mantras* to be used in the various daily activities and explaining them BS. explains the ten sacraments and the *mantras* applied therein. It also explains the rituals-from *Avasathya* to *Antyeṣṭi*. In a way, it serves as an excellent handbook of a domestic priest who has to cater to the needs of his *Yajamānas*.

So far as the merits of Halāyudha's interpretation of the *mantras* is concerned, I agree *in toto* with the learned editor that his explanations are very clear. The ideal of a Vedic commentator, as suggested in the rules for construing, set forth in the *Bṛhaddevatā* and cited by Uvaṭa in his *Mantra-bhāṣya*, finds its full realization at the hands of Halāyudha. He lays emphasis on the sense and brings words under subjection to the sense. He elaborates, whenever necessary, the half supressed ideas of the Vedic seers by adding words of his own. What is most valuable in his commentary is the *vākyārtha* or purport added to the explanations.

The present edition of BS. is the first critical edition, prepared with the help of 12 MSS, and 3 printed editions. The learned editor has also taken pains to improve the text with the help of Śatrughna's *Mantrārthadīpikā* and Rāmānanda's *Sāmagamantra-vyākhyāna* who have profusely quoted from Halāyudha's BS. An exhaustive and informative introduction by the editor has enhanced the value and importance of the work for scholars.

Shiv Raj Shastri

PURUṢĀRTHOPADEŚA OF BHARTṚHARI, ed. K.V. Sharma, Vishveshvaranand Institute, Hoshiarpur 1969, pp. xxiii+30 Rs. 5/—.

VṚTTAVIVACENAM OF DURGĀSAHĀYA, Ed. K.V. Sharma Vishveshvaranand Institute, Hoshiarpur, 1969, pp. XV+13, Rs. 4-50

Puruṣāthopadeśa is a compilation of verses, found in the very popular and famous Śatakas of Bhartṛhari. As from the name of the

book is apparent, the object of this redacation is the grouping together of the verses of *Śatakas*, and mostly of *Vairāgya Śataka*, concerned to the highest aim of human life, viz. *mokṣa* and its accessories.

This is a critical edition with valuable Introduction, discussing about the author, his tradition and the *Puruṣārthopadeśa* and its sources, etc. In the text portion variants have been given with appropriate comments, at the end the text of *Purusārthadasākam* is also presented in the same manner.

The *Vṛttavivecanam* of Durgāsahāya (c. 1775—1850), being a short manual on Sanskrit prosody, presents the definitions and illusrations of about forty five popular metres. This is the first critical edition on the basis of the only available manuscript and an old pothi print.

The edition has discussed about the author, his date, nature of the work and the manuscript, and furnished a good material thereon. While editing the text every definition has been compared with that of *Vṛttaratnākara* of Kedārabhatta.

This has increased the usefulness of this edition.

K.D. Shastri.

INDIA OF THE AGE OF THE BRĀHMAṆAS : Ancient Indian Culture and Civilization as revealed in the Brāhmaṇas, by Dr. Jogiraj Basu, Published by Sanskrit Pustak Bhandar, 38 Bidhan Sarani, Calcutta-6 1969, pp. 295, Rs.24/-

The work embodies all the important aspects denoted by the terms culture and civilization as revealed in the Brāhmaṇa literature in general and the four Brāhmaṇas. The Aitareya and Kauṣītakī Brāhmaṇas of the Ṛgveda, the Taittirīya Brāhmaṇa of the Black Yajurveda and the Śatapatha Brāhmaṇa of the white Yajurveda in particular.

The work is divided into four books, viz., social and economic aspect, political and military aspect, religion and philosophy. and miscellaneous. Apart from that there is a detailed introductioṇ. In the conclusion the author says—"the age of Brāhmaṇas marks the period of transition from the early Vedic age to the last phase of the Vedic age. Upaniṣadic age from all aspects-social, economic, political, religious, philosophical, linguistic and literary." The introduction discusses in brief the authorship and contents of all the relevant Brāhmaṇas along with the gist of the four books of this work.

The present work, a thesis on the merit of which the degree of Ph.D. was awarded to the author has been highly praised by

Indologists like Dr. A.L Basham, Dr. Satkari Mookerji, Dr. Friedrich Heiler, Dr. Louies Renou, Dr. Dr. U.N. Ghosal. It may, undoubtedly, be said that the work is a fulfilment of a long felt requirement in the field of Indology.

P. Gupta.

ANALYTICAL SURVEY OF ĪŚĀVĀSYOPANIṢAD by V.V. Mudholkar. Publishers : Karnatak University, Dharwar, pp. 243, price Rs 7/-.

Īṣopaniṣad, being an integral part of Ṛgveda, has occupied an important place in the philosophic literature of India. But the author of this book gives a new interpretation to this Upanīṣad from the point of view of Vīraśaiva theory. The author has very successfully come to the conclusion that Bhakti is the proud plume of the Īśopaniṣad. The Vedic mantras beginning with Īśāvāsyam have not been utilized in Karma Kāṇḍa (ritualism), for they serve to reveal the true nature of the self, whieh is not an appendage to Karma. The author's approach shows a deep influence of Kannaḍa Saintly literature and his comparison with the original Kannaḍa Bhakti litrature, has added great significance to the book.

The book contains eight chapters in which the author has very comprehensively dealt with philosophic topic signified by every word of Īśopaniṣad and also with the psycho-metaphysical categories; the other topic throughly dealt with in the book are (i) the improvement made by Vīraśaiva mysticism on the evolutes of Sānkhya's Prakṛti (ii) the process as to how the Jīva comes into the bondage of worldly pursuit. The hymns of īsopaniṣad have been accurately translated word by by word and followed by a lucid commentary. The famous phrase '*tena tyaktena bhuñjīthā*' has been interpreted in 24 various ways. Certain phrases find quite new etymological meaning. The style is also lucid. The book can prove very helpful to all those who want to understand the depth of Īśāvāsya mantras of Ṛgveda.

H.S. Sinha.

PRAŚASTIKĀŚIKĀ of *BĀLAKṚṢṆA TRIPĀṬHIN*, Ed. by K.V. Sarma, Vishveshvaranand Institute, Hoshiarpur (Pb.) 1967, pp. 48, Rs. 6/-.

VĪṆĀVĀSAVADATTA-KATHĀ, Ed. K.V. Sarma, Vishveshvaranand Institute, Hoshiarpur, 1971, pp. 11, Rs. 4/-.

Praśastikāśikā is an interesting work on letter-writing as practised in mediaeval India. Formally intended as a guidebook, it contains specimen letters for different classes and Āśramas in the society.

The present edition is based on eleven manuscripts, ten belonging to the Sarasvati Bhavan, Vārāṇaseya Sanskrit Viśvavidyālaya, Varanasi, and one to the Vishveshvaranand Institute itself. The manuscripts reveal three distinct versions of the work.

The author is said to be identical with some pandit of Kāśī who was one of the eulogy makers of Kavīndrācārya Sarasvatī, the renowned sage of Kāśī in the third quarter of the seventeenth century.

The editor traces the introduction of letter-writing from early times, sets out the methodology and techniques employed in the art and gives a critical assessment of the work also.

The anonymous *Vīṇāvāsavadatta kathā* has been edited here on the basis of a single available manuscript, unfortunately incomplete. It takes the narrative only upto the end of the act III of the drama *Vīṇāvāsvadattā*, which is ascribed by some scholars to the royal dramatist Śūdraka. The present work is a resume of the drama, retold in simple and elegent prose. For a proper study of the original drama, the present *Kathā* is particularly helpful as it narrates the events of the story that forms a good background of the drama.

P. Gupta

LE COMPENDIUM DE LA SUPER DOCTRINE (PHILOSPHIE) (ABHIDHARMASMUCCAYA) D' ASANGA : TRANSLATED AND ANNOTATED BY Walpola Rahula., Ecole Francise d' Extreme Orient, Paris Vol. LXXVIII, 1971, pp. 236, Price not mentioned.

The author deserves praise for this French rendering for the first time of an extremly important text of *Abhidharma Mahāyāna*. It contains almost all the principal doctrines of Mahāyāna. It will not be wrong to consider it to be the gist of all other works of Asaṅga.

The author has based his translation on the Sanskrit editions published by V.G. Gokhale in Journal of the Bombay Branch, Royal Asiatic Society, N.S. Vol. 23, 1947 and by Prahlad Pradhan (Visvabharati, Santiniketan, 1950) as also on some Tibetan and Chinese translations. The portions translated direct from original Sanskrit are indicated by quotation marks.

The book contians two glossaries of Buddhist terms French-Sanskrit and Sanskrit-French and an Index of Sanskrit Words which will help the readers much.

N.D. Ghosh

THE HĀTHĪGUMPHĀ INSCRIPTION OF KHĀRAVELA AND THE BHABRU Edict of Asoka by Dr. Shashi Kant, Prints India (Delhi), 1971, Rs. 30/-.

The author has made an exhaustive study of two very important ancient Indian epigraphs, viz., the Hāthīgumphā inscription and the Bhabru Edict. The significance which the former has for Jainism, is no less than that of the latter for Buddhism. Dr. Shashi Kant tries to throw some new light on the political and cultural conditions that prevailed in India during the two or three centuries immediately preceding Christ. So far. however, as chronology is concerned, his arguments in favour of the interpretation of *Nanda-rāja-tivasa-sata*. etc., occurring in 1.6 of the Hāthīgumphā inscription as '103 years after the Nanda King, are far from convincing. This, in the present state of our knowledge, would have to remain a controversial problem till further decisive evidences are adduced.

The study of the Bhabru Edict is interesting inasmuch as it not only shows the relationship between the Church and the State during the regime of Aśoka, but also the Emperor's ardent zeal as a devout *upāsaka*, erudite in the Buddhist scriptures.

Reproduction of original epigraphs and the palaeographic chart have greatly enhanced the usefulness of the work.

M.C. Choudhury

THE AUDUMBARAS, by Dr. K.K. Dasgupta, Calcutta Sanskrit College Research Series, No. XLIV, Rs. 4/-.

THE MĀLAVAS, by Dr. K.K. Dasgupta, Calcutta Sanskrit College Research Series, No. L, Rs. 7/-.

In the first work, Dr. Dasgupta deals with the history of the Audumbaras. They were a very ancient people since their name indicates a totemistic belief of hoary antiquity. Numismatic considerations place them between the second century B.C. and the first century A.D., but literary sources indicate that they flourished long before that period. They are mentioned by Pāṇini (fifth century B.C.) and also in the *Mahābhāṣya, Mahābhārata* and a host of other ancient texts, Brāhmanicāl and Buddhist, and even in those of the classical writers like Pliny and others. Dr. Dasgupta has utilised some new literary sources like the *Mahāmāyūrī*, the *Cāndravyākaraṇa* and the *Sarasvatī Kaṇṭhābharaṇa* and made a serious attempt to establish that in the troublous period following the period of Puṣyamitra Śuṅga, when northern India was suffering from disintegretion and foreign invasions, the Audumbaras and

kindred peoples succeeded in maintaining their independent entitity. He has also made a serious attempt to refute the view of Tarn who held that the Audumbaras and other tribes were subjugated by Menander and asserted that numismatic and other evidences rather point to their independent existence. According to Dr. Dasgupta, the Audumbaras seem to have merged with other tribes or dwindled in importance as they have left no independent coinage to be attributed to the third-fourth century A.D., and this is supported by the absence of their name in the Allahabad Pillar inscription of Samudragupta

The second work, *The Mālavas*, also follow the same line of approach. In this work Dr. Dasgupta has made a detailed study of this ancient people whose history passed through many stages from the fourth century B.C., or perhaps even earlier, to the fourth century A.D., when eventually they submitted to Samudragupta and lost their political importance. One of the striking features of his work is that the author has laid special emphasis on the date furnished by the extensive coinage of the Mālavas. The book contains the following sections : Antiquity of the tribe and its name, Country of the Mālavas with special references to their coins, Coins of the Mālavas, Devices and symbols on Mālava coins, Chronology of the coins, Interpretation of coin-legends, Metrology of the Malava coins, Economic condition of the Mālavas, Political condition and organisation of the Mālavas, and Ethnology of the Mālvas, Both of the works of Dr. Dasgupta are valuable additions to Indological literature and we expect that in near future, he will be able to throw new light on other tribes, the contemporaries of the Audumbaras and the Mālavas.

N.N. Bhattacharya

GEOGRAPHY IN ANCIENT INDIAN INSCRIPTIONS (upto 650 A.D.) By Dr. P. Gupta, D.K. Publishing House (Delhi), 1973, Rs. 75/-

The book deals with the ancient Indian geographical setting as gleaned from the Prakrit and Sanskrit inscriptions from the time of Aśoka to the end of Harṣa's reign. The author has tapped all possible sources to corroborate the findings of the epigraphs. He has classified his work under the following heads : (1) The Peoples, Countries and Political Divisions, (2) The Cities, (3) The Villages, (4) The Mountains, and (5) The Rivers. The different names have all been arranged in an alphabetical order to facilitate quick reference. Forty facisimilies are attached.

Ancient Indian cosmography and geography have already been subjects of absorbing interest to scholars like H.C. Raychaudhuri, B.C. Law, D.C. Sircar, N.L. Dey and, following them, many

others. It is a pleasure to note that the present work is a good attempt at exploring the possibilities of reconstruction of the ancient geography of our land from various epigraphs which, undoubtedly, are of great importance as evidences in this regard. In fact, a similar work for the period between 650 A.D. and C. 1250 A.D. is also a desideratum.

M.C. Chaudhury

MĀGADHAM, PAÑCAMODAYAḤ, PRAMĀṆA-MĪMĀṀSĀ, Ed. Dr. Nemichandra Jain Shastri; Deptt. of Sanskrit and Prakrit, H.D. Jain College, Ara, Bihar, 1971, pp. 104. Price not given.

The work under review is a special issue of the *Māgadham*, a Sanskrit Research Journal. As the editor informs us, this is an attempt to present a critical exhaustive study of the *Pramāṇas* in various systems of Indian Philosophy. The works is a compilation of articles, by some experts in Indian Philosophy and runs into ten chapters. *Anvīkṣā-naye pramāṇa-carcā* by Prof. Anantalal Thakur, *Nyāya-śāstre pramāṇa-cintanam* by Dr. Rudradhara Jha, *Jaina-darśana-pramāṇa-cintanam* by Dr. Darabarilal Kothia, *Mīmāṁsā darśaae pramāṇavicāraḥ* by Dr. Gajanana Shastri, *Sāṁkhye-Pramāṇa-tattvam* by Shri Kedaranatha Tripathi, *Yoga-darśane pramāṇa-vādaḥ* by Km. Vimala, *Bauddha-darśane pramāṇa-mīmāṁsā* by Shri Udayachandra Jain, *Śabda-prāmāṇyam* by Shri Kamlakanta Upadhyaya, *Sāṁkhya-pramāṇa-mīmāṁsā* by Shivchandra Bhattacharya. The last chapter is by Sri Nemi Chandra Shastri, the editor, who makes an exhaustive study of the *pramāṇas*. He discusses the definition and number of *pramāṇas*, validity of knowledge, object and sphere of *pratyakṣa*, nature of *vyāpti* and *upādhi*, the process of *vyāpti-graha*, etc. He refers to the views of different systems and critically examines them.

Thus, the present work is a valuable addition to Indian philosophy. However, a few statements need reconsideration. For example *pratyakṣam idam savikalpakam nirvikalpakamiti dvidhā bhidyata iti Bauddhānām Mīmāṁsakānaṁ ca kathanam* (p. 414); in fact, *Savikalpaka* is not *pratyakṣa* according to the Buddhists. Again, *Mīmāmsakāḥ prāmāṇya-jñaptim api parato manute* (p. 74, 1.5); the truth is that the Mīmāṁsakas hold that *utpattau jñaptau ca prāmāṇyam svataḥ*. The authors as well as editor deserve congratulations for their successful attempt.

Sri Nivas Shastri

THE PROBLEM OF KNOWLEDGE IN YOGĀCĀRA BUDDHISM by Chohtelal Tripathi, Bhārat-Bhāratī Oriental Publishers, B. 28/15 Durgakund, Vārāṇasī-5, pp. XIX-396, Price Rs. 40.00

The book aims to draw a vivid and true picture of Yogācāra epistemology by presenting its critical exposition along with its western parallels.

The book is divided into ten chapters. The first chapter deals with idealistic theory of apprehension with reference to the Realist as well as the Sautrāntika theory of apprehension. In the second chapter the author discusses the sources of valid knowledge (*pramāṇa*), criterion of truth, nature and kinds of illusion and idealistic theory of illusion. In the third chapter, he discusses the definitions of perception, given by Akṣapāda Gotama, Vasubandhu, Diṅnāga, Dharmakīrti and Śāntarakṣita etc, and critically examines the importance of the terms *Kalpanā* and *abhrāntam* in the definition of perception given by Dhatmakīrti. He gives a detailed explanation of Yogācāra definition of perception and shows that the term *abhrāntam* is against the Yogācāra theory of perception. The fourth chapter deals with four kinds of perception i.e. (i) sense perception (ii) mental perception (iii) self cognition and (iv) intelligible intuition. The author gives a lucid exposition of the mental perception and examines different theories regarding it. In the fifth chapter entitled 'Object of perception' the author discusses the nature of *svalakṣaṇa* or particular. Here he criticises the views of Stcherbatsky, Rāhula Sāṁkṛtyāyana and Dr. D.N. Shastri that *svalakṣaṇa* is similar to the 'thing in itself' of Kant as well as Diṅnāga's and Dharmakīrti's philosophy is similar to the philosophy of Kant. The chapters VI to X are specially devoted to the epistemology of Yogācāra Buddhism. A glossary, general index and bibliography is given in the end.

Thus, the work of Dr. Tripathi is an investigation into the history of philosophy. Moreover, it is an exposition of the theory of knowledge as expounded by Diṅnāga and his school. He deals with the epistemology of school in the light of available fragments from Diṅnāga as well as works of post Diṅnāga philosophers. He was also utilized the valuable investigations of modern Buddhist philosophers and criticizes their views here and there. It is not an easy task, at places it may even be found faulty. It my opinion, a few statements of the author need reconsideration. He says "According to the realist school of Naiyāyikas, Mīmāṁsakas and Vaiśeṣikas a special quality arises in the object when it comes in contact with consciousness" (p. 1). But this is not the case, it is only the Mīmāṁsaka who maintains this views. Again, he uses the term 'judgment' and inference as synonymous, and takes inference in the sense of imagination, conception and understanding (p. 105). In this respect he has also fallen in line with Stcherbatsky and Dr. D.N. Shastri. But it is yet to be decided whether '*anumāna*' of Buddhist logic is in the sense of imagination or in the sense of deduction as it is taken by so called Hindu philosophers. Besides, in some places the reference or quotation does not tally with its number, given in the work (as p. 6 ref. No· 28, 33, 34 etc.)

Inspite of the aforesaid points the present work is a commendable

publication on the epistemology of Yogācāra system and a valuable addition to the Buddhist Philosophy.

Sri Nivas Shastri

SANSKRIT DRAMAS OF TWENTIETH CENTURY: Usha Satya Vrat, Meherchand Lacchamandas, pp. i-xviii+444, Price Rs. 65/-

To them who think that the current of creative Sanskrit literature came to be dried up with Panditarāja Jagannātha at the latest, they will come to know as to how Sanskrit drama of the present century is. There are no Duṣyanta-Śakuntalā or Rāma-Sītā stories only any longer; being a true reflex to society the modern Sanskrit drama deals with the Kashmir problem, the irrigation policy of India and the Chinese aggression. It no longer follows strictly the rules of ancient dramaturgist Bharata. It has become pliable enough to admit in its fold such English expressions as *radio*, *tennis*, *badminton*, *bus*, *station* etc. A fresh wind of change is sweeping over the Sanskrit world where a break with the past is clearly discernible. To have a feel of this change one has only to look through the pages of this book which gives a complete and comprehensive study of as many as fiftyone plays. This being the first volume, it appears the author has material enough for a second volume and may be, as the author assures us, for several volumes which shows the vast extent of the literature, its variety and grandeur.

The authoress deserves congratulations for focussing attention on a little known aspect of Sanskrit literature, twentieth century Sanskrit dramas. It will be an indespensable aid to the understanding of modern Sanskrit dramas and a necessary complement to the history of Sanskrit literature.

D.B. Sen

A CRITICAL STUDY OF THE BHĀGAVATA PURĀṆA: T.S. Rukmani, Chowkhamba Sanskrit Studies Series Vol. LXXVIII, Varanasi, 1970, pp. 1-318, Price Rs. 30/-.

Among the Purāṇas the Bhāgavata Purāṇa (BGP) exercised tremendous influence on the Hindu Society for centuries, excelled only by the great epics, the Rāmāyaṇa and the Mahābhārata. It has been intimately connected with the rise and growth of numerous schools of *bhakti* cult in ancient and mediaeval times. It is for its unparallel contribution to the *bhakti* movement that it has been looked upon by the Vaiṣṇavites as the fifth Veda (*Pancama Veda*).

Although much has been written on this *purāṇa* no work has been comphrehensive to cover all the aspects. The author should be congratulated for having successfully filled up this gap by her critical study of this Purāṇa which has rightly been called a test for the learned (*Vidyāvatām Bhāgavatī Parīkṣā*) on account of rich wealth of information covering all branches of knowledge, including sublime philosophy.

The study of the Purāṇa has been covered in eight chapters. The first two chapters contain discussion on the date and authorship of the Purāṇa and a general survey of the contents of twelve Skandhas with an evaluation of the historical data provided by this Purāṇa. Certain important legends have been studied critically in the light of their occurrance elesewhere in Sanskrit literature in the third chapter and fresh light has been thrown on them. The author has shown her mattle in discussing subjects like *Rāsalīlā* and its real significance, *bhakti* in BGP, the allegorical element in the incidents like *vastraharaṇa* etc. among a variety of subjects in chapter IV. The fifth chapter contains scholarly treatment of the philosophy of *bhakti*. The author has traced the concept of *bhakti* back to the Vedas and has shown how in course of time it developed into a full-fledged cult, and later came to be associated with Viṣṇu and Nārāyaṇa. The concepts of *vyūhas* and *avatāras* have been examined in detail with all its philosophical implications. The reviewer however wished a more detailed examination of these sublime philosophical concepts as they form the very edifice of later Vaiṣṇava movement. The author has done well to indicate relationship between some of the doctrines of the Pāñcarātra schools and the Bhāgavata Purāṇa in chapter VI. The author has also assessed the contribution made by the BGP, to the propagation of Vaiṣṇava Dharma. Comparative study of the teachings of Alvaras of the South and the doctrine of BGP is illuminating. That BGP also made valuable contribution to iconography has not escaped the notice of the author. The author has made a special study of the image of Viṣṇu and image worship in the light of the information available in such texts as the Śilparatna. The last chapter examines the position of women in society, *satī* trade and industry etc. The author deserves compliments for having successfully accomplished a critical examination of the rich and varied contents of this purāṇa, historical, religious, philosophical, social and geographical. The appendices contain useful information about the language of BGP and a verse index.

D.B. Sen

BOOKS RECEIVED

1.	*Pramāṇalakṣaṇam of Sarvajnātmamuni*	E. Easwaran Nampoothiry	Deptt. of Sanskrit, University of Kerala, Trivandrum.
2.	*Nārāyaṇabhaṭṭa's Prakriyāsarvasva A Critical Study*	S. Venkata-subramonia Iyer	Department of Sanskrit, University of Kerala, Trivandrum.
3.	*A Critical Study of Daṇḍin and his works*	Dr. D.K. Gupta	Meharchand Lachhmandas, Delhi-6.
4.	*Abhisamācārikā*	Dr. B. Jinananda	K.P. Jayaswal, Research Institute, Patna.
5.	*The Negative Dialectics of India*	Dr. Dhirendra Sharma	Leiden, E.J. Brill.
6	*Dānasāgara of Ballāla Sena*	Dr. Bhabatosh Bhattacharya	The Asiatic Society Park Street, Calcutta.
7.	*Etudes Sur Le Conte Et Le Roman Chinois Vol. LXXXII*	Andre Lévy	De L'Ecole Francaise D'Extreme-orient.
8.	*Research Sur La Biographie Du Buddha Dans Les Sūtrapiṭaka Et Les Vinayapiṭaka Anciens. Vol. LXXVII, Tome II*	Andre Bareau	De L'Ecole Francaise D'Extreme-Orient, Paris.
9.	*Kālidāsa*	Dr. K. Krishnamoorthy	Twayne Publishers, New York.
10.	*Society and Culture in the Time of Daṇḍin*	Dr. D.K: Gupta	Meharchand Lachhmandas, Daryaganj, Delhi-6.
11.	*Bhartiya Darshan*	Dr. Paras Nath Dwivedi	Shri Ram, Mehare and Co., Agra.

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4.	Allahabad	Dr. Adya Prasad Mishra, Prof. and Head of the Department of Sanskrit, Allahabad University.
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6.	Calcutta	Dr. D.C. Sircar, Director, Centre of Advanced Study in Ancient Indian History and Culture, University of Calcutta. Dr. S.K. Mitra, Secretary, Asiatic Society.
7.	Darbhanga	Dr. S. Bagchi, Director, Mithila Research Institute, Darbhanga.
8.	Delhi	Dr. Satya Vrat, Prof. and Head of the Department of Sanskrit, University of Delhi.
9.	Gauhati	Dr. M.M. Sarma, Reader in Sanskrit. Gauhati University.

10.	Jabalpur	Dr. K.K. Chaturvedi, Reader in Sanskrit and Pali, Jabalpur University.
11.	Jammu	Dr. Ved Kumari Ghai, Head of the Department of Sanskrit, Jammu University.
12.	Jodhpur	Dr. Dasharath Sharma, Head of the Department of Ancient Indian History, University of Jodhpur.
13.	Kerala	Dr. S. Venkatasubramania Iyer, Prof. and Head of the Department of Sanskrit, University of Kerala, Trivandrum.
14.	Lucknow	Dr. R.K. Dikshit, U.G.C. Research Professor, 9, Arya Nagar, Lucknow.
15.	Madras	Dr. K. Kunjunni Raja, Prof. of Sanskrit, University of Madras.
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19.	Punjabi	Dr. D.K. Gupta, Department of Sanskrit, Punjabi University, Patiala.
20.	Rajasthan	Dr. S.K. Gupta, Head of the Department of Sanskrit, Rajasthan University, Jaipur.

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